

MAIOLICA

ICA

RTNUM

Techn.

25 L

4^u

Fortnum

<36632290610011

S

<36632290610011

Bayer. Staatsbibliothek

MAIOLICA

London

HENRY FROWDE

OXFORD UNIVERSITY PRESS WAREHOUSE

AMEN CORNER, E.C.



New York

MACMILLAN & CO., 66 FIFTH AVENUE



GUBBIO: M. GIORGIO AND NICOLÒ DA URBINO

MAIOLICA

A HISTORICAL TREATISE OF THE
GLAZED AND ENAMELLED EARTHENWARES OF
ITALY, WITH MARKS AND PATTERNS
ALSO SOME NOTICE OF THE PERSIAN,
DAMASCUS, RHODIAN, AND
HISPANO-MOORESQUE WARES

C. DRURY E. FORTNUM

HON. M.P., NOW FELLOW OF MURDOCH'S HISTORICAL SOCIETY
VICE-PRESIDENT OF THE SOCIETY OF ANTI-QUARIES
HON. VICE-PRESIDENT OF THE SOCIETY OF ANTI-QUARIES

WITH ILLUSTRATIONS

OXFORD
AT THE CLARENDON PRESS

1896



GIORGIO EDO NICOLÒ DA VERONA

MAIOLICA

A HISTORICAL TREATISE ON THE
GLAZED AND ENAMELLED EARTHENWARES OF
ITALY, WITH MARKS AND MONOGRAMS
ALSO SOME NOTICE OF THE PERSIAN
DAMASCUS, RHODIAN, AND
HISPANO-MORESQUE WARES

BY

C. DRURY E. FORTNUM

HON. D.C.L.; HON. FELLOW OF QUEEN'S COLLEGE, OXON
VICE-PRESIDENT OF THE SOCIETY OF ANTIQUARIES
HON. VICE-PRESIDENT OF THE ROYAL ARCHAEOLOGICAL INSTITUTE, ETC.

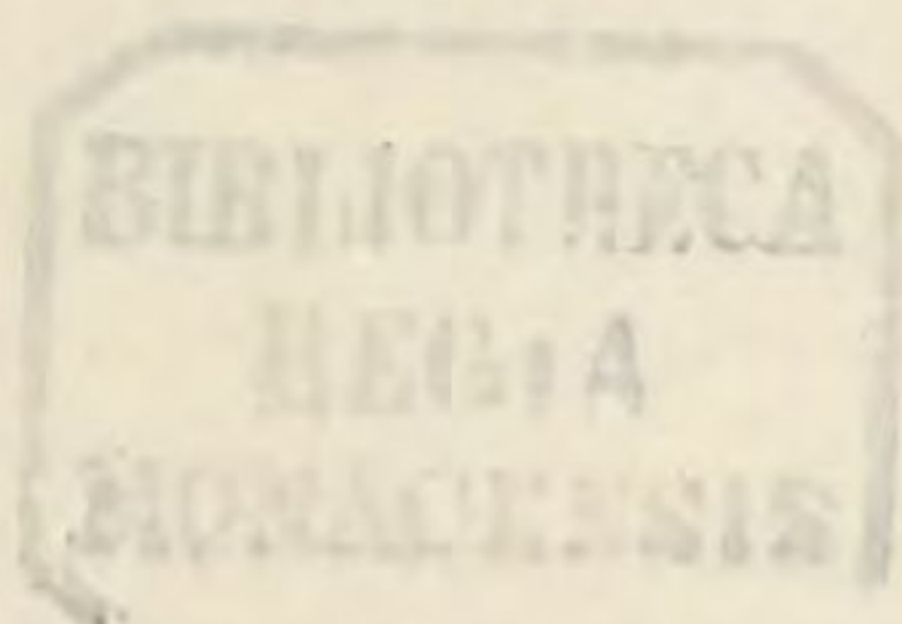
WITH ILLUSTRATIONS

OXFORD

AT THE CLARENDON PRESS

1896

Oxford
PRINTED AT THE CLARENDON PRESS
BY HORACE HART
PRINTER TO THE UNIVERSITY



TO

HIS OLD AND MUCH HONOURED FRIEND

SIR AUGUSTUS WOLLASTON FRANKS

K.C.B., LITT. D., F.R.S. ; PRESIDENT OF THE SOCIETY OF ANTIQUARIES, ETC., ETC.

WHOSE KNOWLEDGE IN EVERY BRANCH OF ANCIENT CERAMIC AND OTHER ARTS
IS AS EXTENSIVE AS IT IS PROFOUND, AND TO WHOSE BOUNDLESS
LIBERALITY OUR NATIONAL MUSEUM IS SO DEEPLY INDEBTED
THIS VOLUME IS OFFERED IN DEDICATION AND WITH
AFFECTIONATE REGARD BY ITS AUTHOR

PREFATORY

THE objects critically and historically considered in the present work are the glazed and enamelled pottery produced in Italy during the later decades of the fifteenth and the course of the sixteenth centuries; some account has also been given of those earlier wares of Oriental origin from which the Italian potters may have acquired improved methods of production or enrichment.

By the courtesy of the Lords of the Committee of Council on Education I have been permitted to make free use of the Descriptive Catalogue of Maiolica and kindred wares in the South Kensington Museum, prepared by me at the request of their predecessors in office, and published in 1872; and in availing myself of this permission I have endeavoured to graft on the old stock all important newer matter bearing on the subject, at the same time pruning away whatever might be deemed superfluous or erroneous.

I am also indebted to their Lordships for the use of the facsimile blocks of marks and monograms prepared for that earlier work; to these several others not then known to me have been added.

During the quarter of a century that has elapsed since the compilation of the historical introductions and special notices of potteries for the Catalogue of 1872, important additions have been made to our knowledge by the researches of assiduous investigators in Italy and elsewhere, followed by the publication of documents and treatises relating to the various local potteries, and to the history of the master potters and artists to whom we owe so many beautiful examples of ceramic skill.

The later publications of Jacquemart, of Garnier and De Mély, of Young and Beckwith, Ris-Paquot and Jaennicke, have been examined; those of Malagola, Corona, and Argnani carefully analyzed, as also Genolini's quarto on the general history of Italian wares. The several special works on local Italian ceramic history, the valuable contributions of the Marchese Campori, of Signor Urbani de Gheltof, of Dr. Frati, Umberto Rossi, and other erudite Italian investigators; of MM. Piot, Darcel, and Molinier among the French, and Mr. Wallis's finely illustrated volumes on the history of early Persian pottery, have all yielded important detail. Many minor contributions to the literature of the subject have not been overlooked; and, while reprinting the older list of works of reference, I have added a second, accompanied by critical remarks upon some of the leading works comprised therein.

In the course of the intervening quarter of a century we have had to record the loss of many of the older authorities on the ceramic arts. Birch, Riocreux, Delange, Davillier, Jacquemart, De Jouy, Marryat, Lazari, Darcel, Piot, D'Azeglio, have passed away, and comparatively few new hands have taken up,

with equal enthusiasm, the subject once so fresh and interesting in discovery.

The older collectors—the pioneers—Sauvageot, Soulages, De Bruge Dumenil, Walpole, Bernal, had long since left the scene, followed by many ardent amateurs of our own time, whose collected specimens, for the most part dispersed, were gathered in by others and dispersed again.

Not so with the National Museums; those dispersions of private gatherings have been the opportunities for their enrichment, and the increasing interest felt in, and the historical importance of late years attached to, the minor productions of Renaissance art, have led to the acquisition of examples for our own central and local Museums, as for those of other countries.

Many also have been acquired by generous gift or bequest: the fine specimens presented by Sir A. Wollaston Franks, and those bequeathed by the late Mr. John Henderson, and by Mr. Felix Slade to the British Museum, may be specially referred to; as may those of M. Sauvageot and the Baron Charles Davillier to the Louvre.

I have made only casual note of some of the many more or less successful reproductions of the ancient wares, by modern potters working their own private ovens, or by producers on a larger scale. Of these last the Ginori at La Doccia were early in the field, and some of their most successful pieces were 'cooked' by nefarious dealers to look old, and sold to the unwary as originals. Of reproductions of the Urbino wares decorated with grotesques, and some copies of Faenza plates,

we have seen none more excellent than those made by Sig. Cantagalli at Florence, and painted by his best artists.

The illustrations of the present volume exhibit specimens of the writer's own collection, now, for the most part, in the Ashmolean Museum at Oxford.

To many friends he is indebted for valuable information and kindly aid. To each and all of these he would offer his sincere thanks. He cannot, however, refrain from special mention of the trouble taken by one of them, Mr. A. C. King, F.S.A., late of the South Kensington Museum, in facilitating arrangements with the authorities of that Institution for the use of the materials under their control.

CLASSIFIED CONTENTS

PART I

INTRODUCTION

	PAGE
CHAP. I. HISTORICAL NOTICE	I-45
II. MODES OF PRODUCTION, &c.	46-68
III. COLLECTIONS	69-77

I. WARES OF ORIENTAL ORIGIN

A. SILICEOUS GLAZED.	79-94
PERSIAN, DAMASCUS, AND RHODIAN WARES	80-85
Persian, 85: Siculo-Arabian, 89: Damascus, 91: Anato- lian, 92: Rhodian, 93.	
B. STANNIFEROUS GLAZED.	
HISPANO-MORESQUE	95-115
Malaga, 99: Majorca, 101: Valencia, 103: Manises, 106: Various, 108, et seq.: Siculo-Moresque, 114.	

II. EUROPEAN WARES

- A. PLUMBEOUS OR LEAD GLAZED¹.
- B. STANNIFEROUS OR ENAMELLED WARES.

ITALIAN WARES

SGRAFFIATI, &c..	116-120
--------------------------	---------

PAINTED WARES:—

CHAP. I. TUSCANY	121-139
Florence, 121: Della Robbia, 123: Caffaggiolo, 124: Siena, 133: Pisa, 138: Asciano, 139: Monte Lupo, 139.	

¹ Mezza-maiolica is classed in sequence of local production with the tin-glazed wares.

	PAGE
CHAP. II. DUCHY OF URBINO	140-225
Pesaro, 140: Gubbio, 156: S. Natoia, 170: Gualdo, 172	
Castel Durante, 173: Urbino, 188: Città di Castello, 224:	
Borgo San Sepolcro, 224: San Quirico d'Orcia, 224.	
III. STATES OF THE CHURCH	226-244
Diruta, 226: Bagnorea, 235: Fabriano, 236: Foligno, 237:	
Spello, 237: La Fratta, 237: Viterbo, 238: Loreto, 238:	
Rome, 239.	
IV. THE MARCHES	245-283
Faenza, 245: Forlì, 270: Rimini, 280: Ravenna, 281:	
Bologna, 282: Imola, 283.	
V. NORTHERN DUCHIES	284-294
Ferrara, 284: Este, 291: Modena, 292; Sassuolo, 292;	
Reggio, 293; Scandiano, 293; S. Possidonio, 293:	
Mantua, 294.	
VI. VENETIAN STATES	295-313
Venice, 295: Treviso, 305: Bassano, 306: Nove, 308:	
Padua, 309: Candiana, 311: Verona, 312.	
VII. LOMBARDY, PIEDMONT, AND STATES OF GENOA	314-331
Milan, 314: Lodi, 316: Pavia, 317: Turin, 322: Albissola,	
323: Vinova, 325: Vische, 325: Mondovì, 326: Pollenzo,	
326: Genoa, 327: Savona, 328.	
VIII. NEAPOLITAN STATES	332-344
Naples, 332: Castelli, 336: Palermo, 341: Caltagirone, 341:	
Saracenic Potters in Southern Italy, 342: Minor	
Fabriques, 343.	
IX. LOCAL ITALIAN POTTERIES OF MINOR IMPORTANCE	345-349
X. LITERATURE	350-357

PART II

MARKS AND MONOGRAMS

	PAGE
SGRAFFIATI	12
TUSCANY	2-20
Caffaggiolo, 2 : Monte, 16 : Siena, 16 : Pisa, 18 : Montelupo, 18 : Asciano, 20.	
DUCHY OF URBINO	20-76
Pesaro, 20 : Gubbio, 26 : Castel Durante, 49 : Urbino, 54 : Borgo San Sepolcro, 76 : San Quirico, 76.	
STATES OF THE CHURCH	77-87
Diruta, 77 : Bagnorea, 84 : Fabriano, 84 : Viterbo, 85 : Rome, 86.	
THE MARCHES	88-122
Faenza, 88 : Forlì, 116 : Ravenna, 121 : Ferrara, 121 : Rimini, 122.	
VENETIAN STATES	123-136
Venice, 123 : Treviso, 130 : Bassano, 130 : Nove, 131 : Padua, 132 : Candiana, 135 : Verona, 136.	
LOMBARDY	136-138
Milan, 136 : Pavia, 137 : Lodi, 138.	
PIEDMONT	138-140
Turin, 138 : Vinovo, 139 : Mondovi, 140.	
STATES OF GENOA	140-144
Savona, 140.	
NEAPOLITAN STATES	144-148
Naples, 144 : Palermo, 146 : Castelli, 146.	
UNCERTAIN MARKS AND MONOGRAMS ON PIECES UNKNOWN OR INSUF- FICIENTLY DESCRIBED	149-154
WORKS CONSULTED	155-161
ADDITIONAL WORKS CONSULTED OR REFERRED TO	162-167
GENERAL INDEX	169-189

LIST OF ILLUSTRATIONS

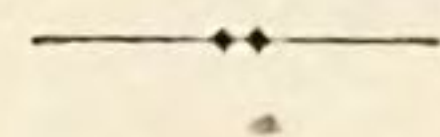
PLATE	TO FACE PAGE
GUBBIO, M. GIORGIO, AND NICOLÒ DA URBINO. (Catalogue No. C. 431)	<i>Frontispiece</i>
I. EWER OF MEDICI PORCELAIN. <i>Circa</i> 1582. (No. 298) . . .	45
II. FLASK. PERSIAN LUSTRED WARE. Late sixteenth or early seventeenth century. (No. 301)	85
PLATE. PERSIAN LUSTRED WARE. Late sixteenth or early seventeenth century. (No. 302)	85
III. BASIN. PERSIAN TRANSLUCENT ('GOMBRŌN'?) WARE. Seven- teenth century. (No. 310)	91
TAZZA. DAMASCUS WARE. Sixteenth century. (No. 314) . . .	
IV. JUG. DAMASCUS WARE. Sixteenth century. (No. 315) . . .	93
PLATE. KUTAYA WARE. Sixteenth century. (No. 319) . . .	93
V. CANDLESTICK. RHODIAN. Sixteenth century. (No. 326) . . .	95
CIRCULAR DISH. RHODIAN. Sixteenth century. (No. 320) . . .	95
VI. CIRCULAR DISH. HISPANO-MORESQUE. Fifteenth or early six- teenth century. (No. 331)	103
EWER. HISPANO-MORESQUE. Fifteenth or early sixteenth century. (No. 336)	103
VII. PLATEAU. SGRAFFIATO WARE. Fifteenth or early sixteenth century. (No. 401)	119
PLATEAU WITH RAISED CENTRAL FLOWER. Fifteenth or early six- teenth century. (No. 402)	119
VIII. PLATE. Caffaggiolo or Faenza. Sixteenth century. (No. 409) .	124
PLATEAU. Caffaggiolo. Early sixteenth century. (No. 407) . .	124
IX. BUST OF ST. JOHN. Caffaggiolo. Sixteenth century. (No. 408) .	129
JUG WITH ARMS OF THE ALESSANDRO DEGLI ALESSANDRI FAMILY. Caffaggiolo. Sixteenth century. (No. 405)	129

LIST OF ILLUSTRATIONS

XV

PLATE		TO FACE PAGE
X.	PLATEAU. MUTIUS SCAEVOLA, ' <i>in Galiano Nellano, 1547.</i> ' (No. 410)	131
	PLATE. THE CREATION OF EVE. By Ferd. Maria Campani.	
	<i>Circa 1730.</i> (No. 417)	131
XI.	TAZZA. THE CREATION OF ANIMALS. Lanfranco. Pesaro, 1540.	
	(No. 418)	148
	CIRCULAR DISH. Lanfranco of Pesaro. <i>Circa 1544.</i> (No. 420) .	148
XII.	PLATEAU. Gubbio. Early sixteenth century. (No. 426) . . .	162
	TAZZA. HERCULES AND THE HYDRA. By M. Giorgio. <i>Circa 1515.</i>	
	(No. 429)	162
XIII.	TAZZA. HEAD OF A SAINT. M. Giorgio. Gubbio, dated 1520.	
	(No. 430)	166
	TAZZA. THE YOUNG ST. JOHN. Gubbio. <i>Circa 1536.</i> (No. 435)	166
XIV.	PLATE. THE CALUMNY OF APELLES. Ascribed to Nicolò Pelli-	
	pario. <i>Circa 1515.</i> (No. 474)	178
	TAZZA. TIBERIUS RECEIVING TRIBUTE. By Nicolò da Urbino.	
	<i>Circa 1525.</i> (No. 442)	178
XV.	TAZZA. THE FLIGHT INTO EGYPT. Inscribed ' <i>in Castel Durante,</i>	
	<i>1526.</i> ' (No. 507)	184
	PLATE. HERCULES AND THE HYDRA. Signed ' <i>In bottega di M. Guido</i>	
	<i>Durantino in Urbino, 1535.</i> ' (No. 508)	184
XVI.	PLATE. THE BULL OF PERILLUS. Ascribed to Orazio Fontana.	
	<i>Circa 1540.</i> (No. 445)	214
	CIRCULAR DISH. THE FLIGHT OF XERXES. Signed F. X. 1537.	
	By Fr. Xanto. (No. 448)	214
XVII.	PLATE. ST. JOHN AT PATMOS. Urbino. <i>Circa 1550.</i> (No. 455)	220
	BASIN. By Alfonzo Patanazzi. Urbino. <i>Circa 1590.</i> (No. 460)	220
XVIII.	VASE. Casa Pirola. Faenza. <i>Circa 1520.</i> (No. 476) . . .	259
	PLATE. SHIELD OF ARMS OF (?) ALTOVITI AND SODERINI. Casa	
	Pirola. Faenza. <i>Circa 1520.</i> (No. 475)	259
XIX.	CUPID RIDING A HOBBY-HORSE. Faenza. <i>Circa 1520.</i> (No. 515)	264
	TAZZA. THE TRIUMPH OF TIME. Signed ' <i>Baldasara Manara</i>	
	<i>f-a-n.</i> ' Faenza. <i>Circa 1530.</i> (No. 482)	264
XX.	TAZZA. DANCE OF CUPIDS. After the print by Marc Antonio	
	(Bartsch, 217), but altered in the background. Faenza or	
	Castel Durante. <i>Circa 1525.</i> (No. 486)	267
XXI.	VASE. GROTESQUES. By ' <i>M. Diomede Durante in Roma MDC.</i> '	
	(No. 465)	301
	CIRCULAR DISH. A MERMAID. Venice, dated 16 Oct. 1540.	
	(No. 492).	301

ERRATA AND CORRIGENDA



PART I.

- P. 35, l. 4 from bottom : *for* Palimpario *read* Pellipario.
- P. 48, l. 2 from bottom : *for* Pietro Gay *read* Pietro Gai.
- P. 71. At Pesaro the Mazza Collection is now the property of the Municipio, by whom it was purchased from the Hospital.
- P. 183, l. 11 from bottom : *for* is of *read* may be.
- MONTE LUPO. In a inventory of objects belonging to Lorenzo de' Medici at his death in 1492 we find '*Quattro infrescatoi, Duè alberelli grandi, piu piattelli, scodelle, scodellini, et altri vasetti, tutte le dette stoviglie sono di terra, lavorate a Montelupo, bella, f. 4.*'

PART II. MARKS.

- URBINO. On a tazza in Mr. Salting's Collection, '1543 *la morte di Pelio · in Urbino · P.*'
— The capital letter · F · is on a plate ; architecture and a coat of arms ; in the collection of Mr. H. A. Neck. Is ascribed by Chaffers.
- FAENZA. The wing of a bird (?) on a tazza, inscribed '*Nero che fa barrare la madre.*'
Ascribed by Chaffers to Faenza, by Mrs. Palliser to Urbino.
— A man's bust in profile, beneath which is a label inscribed but illegible, and above MCCCCXXXV. Christ rising from the tomb. Soltykoff Collection. Chaffers.
— The capital letters N R are on a fine plate in the Campana Collection, Neptune. Chaffers.
- We do not know these pieces.
- VENICE. On a plate in the Davillier Collection the Mark No. 422 is developed into a *garofalo* flower, the letters A and F being formed by the leaflets.

A TREATISE ON MAIOLICA

INTRODUCTION

CHAPTER I

HISTORICAL NOTICE¹

FROM a very remote period of human existence, anterior to all record, except that afforded by the stone implement, the primitive ornaments of teeth and shells, and the rudely formed and ill-baked crocks that accompany the buried bones of the dead, the potter's art declares itself as one of the earliest and most required by prehistoric man. At first but rude and sun-dried or ill-baked vessels of coarse clay, occasionally ornamented with concentric and transverse scratches, they gradually developed to the exquisite forms and decoration of the Greek vases; but it would seem probable that, however universal the production of vessels of baked clay, the art of applying a vitreous covering or glaze was an invention which emanated from the East, from Egypt or from India, Babylon, or Assyria.

It is true that on the Greek, Etruscan, and some Roman pottery a subdued and hardly apparent glazing was applied to the surface of the

¹ This notice is in great part a reprint of South Kensington Museum, but with corrections and additions derived from new lights.

pieces, but it is so slight as to leave a barely appreciable effect upon the eye, beyond that which might be produced by a mechanical polish, and so thinly laid on as almost to defy attempts at proving its nature by chemical investigation; it is, however, supposed to have been produced by a dilute aluminous soda glass¹, without any trace of lead in its composition, the greater portion of which was absorbed into the substance of the piece, thereby increasing its hardness and leaving only a faint polish on the surface of the ware.

Of such is that numerous class of potteries, among which will be found the elegant productions of Greece and of Italy in Etruscan and Roman times; but with these we are not now occupied².

In Egypt and the East the use of a distinct glaze (*invetriatura* of the Italians), covering the otherwise more porous substance of the vessel, appears to have been known, and to have arrived at great perfection at a very remote period. It was, in fact, a superior ware, equivalent to the porcelain of our days, and from the technical excellence of some of the smaller pieces has been frequently, but wrongly, so called.

It will, perhaps, be as well, before entering further into the consideration of the subject, to define and arrange the objects of our attention under general heads.

Pottery (*Fayence. Terraglia*), as distinct from porcelain, is formed of potter's clay mixed with marl of argillaceous and calcareous nature (*argile-sableuse ou calcarifère*) and sand variously proportioned, and may be classed under two divisions: Soft (*Fayence à pâte tendre*), and Hard (*Fayence à pâte dure*) according to the nature of the composition, or the degree of heat under which it has been fired in the kiln.

What is known generally in England as earthenware is soft, whilst stone ware, queen's ware, &c. are hard.

The characteristics of the soft wares are a paste or body which may be scratched with a knife or file, and fusibility, generally, at the heat of a porcelain furnace.

¹ History of Ancient Pottery, by Samuel Birch, F.S.A., London, 1858, i. p. 24; ii. Appendix, p. 402.

² We may here refer to the valuable

Catalogue of the Greek Vases in the Ashmolean Museum at Oxford, by Professor Percy Gardner, Litt.D. fol. Oxon. 1893.

These soft wares may be again classified under four subdivisions:—

1. UNGLAZED (*mattes*).
2. LUSTROUS (*lustrées*).
3. GLAZED (*vernissées*).
4. ENAMELLED (*émaillées*).

Among the first three of these subdivisions may be arranged all the ancient pottery of Egypt, Greece, Etruria, and Rome; as also the larger portion of that in general use among all nations during mediaeval and modern times. We have already alluded to the first two, but it is with the glazed and the enamelled wares that we shall be occupied, namely, with subdivisions

3. GLAZED (*vernissées*), which may be again divided into—

Section A. VITREOUS, OR GLASS GLAZED (*siliceuses*).

„ B. PLUMBEOUS, OR LEAD GLAZED (*plombifères*).

4. ENAMELLED (*émaillées*), OR TIN GLAZED (*stannifères*).

Although this may be accepted as a fundamental classification of the wares, we shall find that modifications occasionally occur, where a certain amount of the tin oxide is used, both with the siliceous and the plumbeous glazing.

In these subdivisions the foundation is in all cases the same, the mixed clay or ‘paste,’ or ‘body,’ varied in composition according to the nature of the glaze to be superimposed, is formed by the hand, or on the wheel, or impressed into moulds, then slowly dried and baked in a furnace or stove, after which, on cooling, it is in a state to receive the glaze. This is prepared by fusing sand or other siliceous material with potash or soda, to form a translucent glass, the composition, in the main, of the glaze upon the wares under Section A. The addition of a varying but considerable quantity of the oxide of lead, by which it is rendered more easily fusible, but still translucent, constitutes the glaze of Section B, whereas the further addition of the oxide of tin produces an enamel of an opaque white of great purity, and is the characteristic glazing of the wares under subdivision 4. In either case the vitreous substance

is reduced to the finest powder by mechanical and other means, being milled with water to the consistency of a cream; into this the dry and absorbent baked piece is dipped and withdrawn, leaving a coating of the material of the bath adhering to its surface. A second firing, when quite dry, fuses this coating into a glazed surface on the piece, rendering it lustrous and impermeable to liquids. The two former of these glazes may be variously coloured by the admixture of metallic oxides, as copper for green, iron for yellow, &c.; but it is nevertheless translucent, and shows the natural colour of the baked clay beneath.

VITREOUS OR GLASS-GLAZED WARES.

Of the first (Section A), the vitreous, silico-alkaline, or glass-glazed wares, we have stated that they were of very ancient date, and in all probability had their origin in the East, in Egypt, Babylonia, or Phoenicia; indeed the discovery of glass, which has always been attributed to the latter country, would soon direct the potter's attention to a mode of covering his porous vessel of baked earth with a coating of the new material; but the ordinary baked clay would not take or hold the glaze, which rose in bubbles, and scaled off, refusing to adhere to the surface, and it became necessary to form the pieces of a mixed material, consisting of much siliceous sand, some aluminous earth, and probably a small portion of alkali, thus rendering it of a nature approximating to that of the glaze, and to which the latter firmly adhered. In some instances, in the finer examples, which may probably have been exposed to a higher temperature in the oven, the glaze and the body of the piece have become so incorporated as to produce a semi-translucent substance, analogous to some artificial porcelains. It has been suggested that occasionally the glaze may have been rendered more fusible by the admixture of a small portion of oxide of lead, but we have the authority of M. Brongniart, and of Dr. Birch, for stating that in Egypt, when this ware was being made in its greatest perfection, the use of lead in glazing seems to have been unknown¹.

¹ Brongniart, *Traité des Arts Céramiques*, 2nd ed., Paris, 1854, i. p. 505. Birch, *Ancient Pottery*, p. 67.

In its nature this glaze is translucent, and accordingly we find that where ornament is used, the design is executed directly on the 'biscuit' or unglazed surface of the piece, which then receives the vitreous covering, through which it is apparent. By means of an oxide of copper the exquisite turquoise blue, 'scarcely rivalled after thirty centuries of human experience,' was produced¹. The green colour was, perhaps, produced by another oxide of the same metal; violet by manganese or gold, yellow by silver, or perhaps by iron, and the rarer red by the protoxide of copper. It was brought to its greatest perfection in Egypt, but we also find that bricks and vases similarly glazed were made by the Babylonians, the Assyrians, and Persians. Sir Henry Layard figured examples of moulding for room decorations, and patterns and designs of large size, executed upon glazed bricks or tiles, from the palace at Nimrúd, each having its appropriate portion of the figure², and others bearing inscriptions denoting that 'This is the great palace of "Asaraden-pal"³.' The magnificent frieze, representing a procession of the royal guards, now preserved in the Louvre, for which Museum it was obtained during his excavation of the great palace at Susa by M. Dieulafoy, is another important example.

Throughout Babylonia the sites of ancient buildings afford fragments of a similarly glazed pottery. Those brought from Borsippa by the Abbé Beauchamp, in 1790, were analysed by MM. Brongniart and Salvétat, by whom the glaze was found to contain neither the oxides of lead nor tin, but to be an alkaline silicate with alumina, coloured by metallic oxides⁴; while a more recent analysis of Assyrian examples, by the late Dr. Percy, shows that with a base of silicate of soda, or soda glass, and oxide of tin, the opaque white has been produced⁵, being the earliest recorded example of 'enamelled' ware, and one which would be properly classified under the fourth subdivision. It would seem, however, that it was thus used as a means of producing a white colour more than as an habitual glazing. The same method was seemingly used at Susa

¹ Boudet, Notice Hist. de l'Art de la Verrerie né en Égypte. Descr. de l'Égypte Antiq. Mém. tom. ii. p. 17.

² Layard, Monuments of Nineveh, fol., Lond., 1849, pls. 84, 86, 87.

³ Layard, ii. p. 180.

⁴ Brongniart, Traité, ii. pp. 89, 90.

⁵ Cat. Mus. Prac. Geology. 8vo. London,

1855.

on the guards' frieze above referred to. A small quantity of oxide of lead was also found in the blue glaze on tiles from Babylonia.

The three circular walls of the palace at Babylon were, according to Ctesias, covered with richly coloured representations of the hunting expeditions and battles of Semiramis and Ninuas; and Herodotus tells us that the walls of Ecbatana in Media were painted of seven colours, statements confirmed by the discoveries at Nineveh, and by that of M. Place at Khorsabad, where a wall some five feet in height and twenty long was still standing, faced with glazed bricks representing men, trees, animals, &c. in colour.

At Warka, supposed to be the ancient Ur of the Chaldees ¹, Mr. Loftus discovered numerous coffins or sarcophagi, piled one upon another to the height of forty-five feet, of peculiar form, and made of terra-cotta glazed with a siliceous glaze of bluish-green colour. Formed somewhat like a shoe, an opening is left at the upper and wider end for the insertion of the body, and closed by an oval lid, which, as well as the upper part of the coffin, is ornamented with figures and plants in relief. They are supposed to be of the Sassanian period.

The metallic lustre in decoration was applied apparently at an early period upon pottery glazed with siliceous coating, and appears to have established itself, if it were not invented, as some suppose, in Persia. From fragments found by Mr. Wallis at Fostat, the site of ancient Cairo, where a fabrique seems to have existed of very early time, we are led to believe that this mode of enrichment may have been originally of Egypto-Arabian rather than of Persian origin ². On specimens from Arabia it is also found, and its use in combination with this glaze seems to have preceded its use on wares coated with the stanniferous enamel, by the potters who accompanied the conquering Arabs into the Balearic Islands, Spain, and Sicily.

In Northern India, at Sind, and in Persia, wares are made at the present day of precisely the same character as the ancient pottery under consideration. Pieces from the former locality are composed of a sandy

¹ The mounds of Mugheir are now believed to be the site of Ur; Warkh of Uruk. For references &c. see Maspero, *The Dawn of Civilization*, 1894.
² H. Wallis, *Notes on Early Persian Lustred Wares*.

argillaceous frit, ornamented with pattern in cobalt blue, beneath a siliceous glaze. Indeed their agreement in technical character with some of the pottery of the ancient Egyptians and Assyrians, and with that produced in Syria and Persia during the fourteenth, fifteenth, and sixteenth centuries, is most remarkable. Persia also produces inferior wares of the same class, which, as well as those from India, are now articles of import into Europe.

This, probably the most ancient mode of glazing, was the parent of all those wares now known as Persian, Damascus, Rhodian, Lindus, &c.; we shall further follow their history in the introductory notice to those classes of pottery.

PLUMBEOUS OR LEAD-GLAZED WARES.

Of the second section (B) are the silico-plumbeous or lead-glazed wares, the most common, and at the same time, the most widely spread branch of the family in Europe; indeed throughout the northern and western countries lead, in combination with glass, seems to have been the earliest and perhaps, until the fourteenth century, the only means known of glazing soft pottery.

We have seen that Dr. Percy discovered a certain amount of lead in some of the blue coloured glazes of Babylonia, which he suggests as having 'probably been employed as a flux'; if so, this might have been the germ of its general adoption for the purpose of producing a more easily fusible, and therefore a more ready and more manageable coating; but in the East it does not seem to have supplanted the more elegant and purer siliceous glaze.

Fragments of Graeco-Roman pottery from Tarsus, lamps and vessels from the neighbourhood of Naples, and other examples of a highly glazed pottery from various antique sites, which has all the appearance of a plumbeous composition, are preserved in collections; some of these attest a very high degree of excellence in modelling, and in the artistic application of the vitreous coat, which is translucent, of green, brown, yellow, and occasionally of a dull red colour. Of such Nos. 155-156 and 198 of the Fortnum Collection in the Ashmolean Museum are specimens.

The paste of which these examples are formed is to all appearance an ordinary potter's clay, generally of a buff colour, and in no way similar in character to that of the Egyptian or Assyrian wares, glazed with a true glass; and in these instances the adhesion to the surface, and perfect adaptability of the vitreous coating to the irregularities of the shaped and moulded pieces, prove its affinity for the paste of which they are made, and indirectly, that its composition is not the same as that of the Egyptian or Persian glaze. This inference is corroborated by analysis, which proves that lead oxide was used in its composition.

It is not unlikely that it may have been introduced by Greek potters into Southern Italy. We learn from the monk Theophilus that the art of decorating fictile vessels with vitreous colours was practised by the Byzantine Greeks, who probably carried it into Italy¹. This statement in all probability refers to the lead-glazed wares, and not to the tin enamel, the former of which, as we have seen, was known earlier than his time to the potters of Tarsus, Pompeii, &c.; and it is reasonable to believe that the art was never lost in Italy, where, from the eighth and ninth centuries, it would appear to have been the only glaze known and in use, until the introduction or discovery of the stanniferous enamel. We find accordingly that the earliest glazed Italian wares, the *sgraffiati*, the painted, and the *mezza-maiolica*, are covered with this description of vitreous surface.

That it had become established in the north of the Peninsula is proved by the fact that a plate dug up at Cividale del Friuli, and now preserved there, is inscribed with Lombard characters scratched upon the glaze ('*grafiti sulla vetrina*'), and believed by Lazari to be of the eighth century².

The researches of the Abbé Cochet at Bouteilles near Dieppe³ have revealed the fact that glazed pottery was in use in the north of France in the Anglo-Norman period of the thirteenth and fourteenth centuries. But on the other hand, Professor Argnani is of opinion that there is no evidence of the use of the lead glaze anterior to the twelfth

¹ Arts of the Middle Ages, ii. ch. 16.
Translated by Robert Hendrie. 8vo.
London, 1847.

² Vin. Lazari, Not. della raccolta Correr.
Venice, 1859.

³ Archaeologia, xxxvi. p. 266, xxxvii. p. 417.

century in northern Italy, when these '*scodelletti*' were produced. Early in 1300 the wares improved, and the use of an *engobe* of white earth became general. The two colours, yellow from iron, and green from copper, were in use¹.

As before stated, this glaze is composed of silica, with varying proportions of potash or soda and of oxide of lead, by which addition it is rendered more easily fusible, but remains transparent.

To obtain a white surface was, however, desirable, the colour of the paste beneath the glaze being generally of a dull red or buff, and ill adapted as a ground for the display of coloured ornamentation. To supply this want, before the invention of the tin enamel, an intervening process was adopted. A white argillaceous earth of the nature of pipe-clay was purified and milled with water, and thus applied over the coarser surface of the piece in the same manner as the glaze; again dried, or slightly fixed by fire, it was ready to receive the translucent coat, through which the white 'slip' or 'engobe' became apparent. It is easy to conceive that by scratching a design or pattern through this white applied surface to the darker clay beneath, before fixing in the fire, a ready mode of decoration presented itself, without the use of colour, to be covered by but visible through the glaze; hence the early incised or '*sgraffiato*' ware, one of the primitive modes of decorating glazed pottery.

Churches built at various places in Italy during the eleventh and twelfth centuries were decorated with discs and '*ciotole*' of glazed and painted terra-cotta, some of which are ornamented by the '*sgraffiato*' process.

Passeri states² that pottery works existed from the earliest periods in the neighbourhood of Pesaro, as proved by remains of furnaces and fragments of Roman time, and tiles with the stamp of Theodoric; that during the dark ages the manufacture was neglected, but that it revived after 1300, and that it then became the fashion in that city to adorn the church towers and façades with discs and '*bacini*' of coloured and glazed earthenware; a practice which had been in use at Pisa and other cities as early as the eleventh or twelfth century. The mythical state-

¹ F. Argnani, *Ceramiche e Maioliche Faentine*, 4to, Faenza, 1889, p. 13.

² G. Passeri, *Istoria delle pitture in Majolica fatte in Pesaro*. 8vo. Pesaro, 1857.

ment that this custom arose from the conquest of the Balearic Islands by the Pisan fleet in 1115, and the use by the Pisans of the prize of Majorcan pottery to adorn their churches in grateful commemoration of the victory, has been proved in the main to be questionable¹, no examples of what we know as Moresque ware being traceable in any of the churches of Pisa, Bologna, Rome, or elsewhere. One piece of siliceous glazed Oriental ware was found *in situ* on a church built in 1107, but all the rest are of coarse native manufacture, ornamented with rude painting in colour or 'sgraffiato' work, and covered with a lead glaze; thus confirming the belief that this kind of ware was produced and in use in various parts of northern and central Italy, perhaps from the eleventh or the twelfth century, and it is fairly presumable that it had never been entirely lost, but, perhaps locally, known from Roman times, and so continuously to the eighth century, the presumed date of the plate found at Friuli. It is needless to say that it has never since been lost.

Of these discs or '*scodelletti* or *bacini*,' with which the façades and machicolated cornices, as well as the '*campanili*,' of many churches in various parts of Italy are decorated, much has been written, and romantic statements have been handed down to account for their origin, more particularly with respect to those on the churches of Pisa, where they are more abundant than in any other city.

It has been supposed by recent writers, that some of these discs at Pavia, and one in the church of Sta Francesca Romana in Rome, are of lustred ware. These were known to and carefully examined by the writer many years since, the conviction on his mind being that the seeming metallic 'reflet' was only the effect of decomposition of the glaze, producing that iridescent effect so often seen on pieces of antique glass.

Sismondi's story of the attack upon Majorca by the Pisan fleet, and its return triumphant about Easter, 1115, bringing its captive king and a rich booty, among which were dishes of the celebrated Moorish pottery there made, which in pious gratitude the Pisans built into the towers and façades of their churches, is a pretty myth; but, on a careful examination, the writer could find no trace of Moorish pottery, nor, with one

¹ See a paper on this subject by the writer, published in the *Archæologia*, vol. xlii., in which are designs copied from some of the Pisan roundels.

exception, other than a coarsely painted and incised lead-glazed ware¹, apparently of native Italian origin. Moreover, it now seems doubtful whether such wares were then produced in the Balearic Islands.

Passeri, writing in the last century, states that the Duomo and the churches of S. Agostino and S. Francesco at Pesaro are so ornamented, and at the Badia di Pomposa. Specimens occur also at Sta Maria in Ancona, in Pavia at S. Michele, and also at S. Pietro in Ciel d'oro, at S. Primo, S. Teodoro, and S. Lazzaro, S. Lanfranco and Sta Maria di Betlemme in Borgo Ticino, all churches of the eleventh and twelfth centuries. They are mostly of white ground with arabesques of brownish yellow (*lionato bujo*), birds, crosses, knots, stars, &c., some having a blue ground, and many such are without ornament (v. Lazari, op. cit.).

At Pisa they are found on several churches, and are also to be seen at Rome, Bologna, and many other places. In the museum of the Brera at Milan are two from the church of S. Simpliciano in that city.

Occasionally, and indeed frequently, circular and square slabs of porphyry and serpentine were used on the same building, concurrently with the glazed earthenware, as on the tower of Sta Maria Maggiore at Rome, and on that of Sta Francesca Romana. This mode of enrichment to the architecture of the eleventh, twelfth, and thirteenth centuries is in accordance with that produced by the enamelled discs and inlaid stones on reliquaries and other church plate of the same period.

The only instance observed by the writer of the occurrence of these 'bacini' of glazed ware in domestic architecture is seen over the windows of the Palazzo Fava and of another palace in Bologna. This mode of decoration ceased entirely during the course of the fourteenth century, but restorations of lost pieces have been executed in more recent times.

Passeri instances the use of glaze on tiles upon a tomb in Bologna, opposite the church of S. Domenico, dated about 1100; and he further states—but we know not upon what authority—that it was about the year 1300 that the method of covering the clay with a 'slip' or 'engobe' of white earth (*terra di San Giovanni in Siena*), or the coarser earth of

¹ Archaeologia, vol. xlii.

Verona, was first adopted. Slightly baked, it was glazed with 'marzacotto' (oxide of lead and glass)¹ applied wet and again fired; and this glaze was variously coloured yellow, green, black, and blue, by iron, copper, manganese, and cobalt.

A similar method of coating the rough and porous baked clay seems to have been known also at a very early period in the north of Europe, and to have been in use throughout France, Germany, and England.

ENAMELLED OR STANNIFEROUS-GLAZED WARES.

It was found that by the addition of a certain portion of the oxide of tin to the composition of glass and oxide of lead the character of the glaze entirely alters. Instead of being translucent, it becomes, on fusion, an opaque and beautifully white enamel, the intervening process of covering the surface of the clay with a stratum of white earth before glazing being unnecessary. It, moreover, was found to afford a better ground for the application of colour as ornament. The process of application was the same as for the 'slip'; after immersion in the enamel bath, and subsequent drying, the painting is applied upon the absorbent surface, the piece being then subjected to the fire, which, at one application, fixes the colours and liquefies the glaze.

This is the 'enamelled' pottery (*émaillées*) of subdivision 4, by far the most important group of the glazed wares, being susceptible of decoration by the lustre pigments, as well as by painting in colours of great delicacy, and comprising the Hispano-Moresque, the true Maiolica, and the perfected earthenware of Italy, &c.

We have seen that the first trace of the application of oxide of tin to produce a white opaque glazed surface is to be met with upon Babylonian or Assyrian bricks; but we may be disposed to think that it was then used merely as a pigment to produce a white colour, and was not adopted as an application to pottery for the production of a white

¹ There seems to be some confusion in the composition of the *marzacotto* as stated by Piccolpasso and Passeri. From one we learn that it consisted of sand and *feccia* (potash), with the occasional addition of

common salt; the other states that it contained *calcina di piombo*, in fact a *coperta*. We suspect that their names were frequently synonymous.

opaque ground capable of receiving coloured enrichment by painting in other pigments. A corroboration of this idea would seem to exist in the fact that throughout Asia Minor, Syria, Persia, and Egypt, a purely stanniferous-glazed pottery has never been generally adopted, or taken the place of that simple and beautiful siliceous coating, so dexterously applied, and with such richness of effect, upon the Persian and Damascus wares. Perhaps, absorbed and lying dormant in remote localities for centuries, it may have been learned or rediscovered by the Arabs.

How it travelled, when and where it was first used, and to what extent it was applied, is still doubtful. We meet with an occasional fragment, generally upon mural decoration and of uncertain date, till at last it becomes palpably appreciable in the Moorish potteries of Spain and probably of the Balearic Islands.

The late Baron J. Ch. Davillier, in his excellent work on the Hispano-Moresque pottery¹, states that he has not been able to discover any piece, which could reasonably be ascribed to a date anterior to the fourteenth century. In this he differs from the opinion of the late M. Demmin, whose dictum was perhaps not always based upon the soundest authority.

In Valencia, however, anterior to its conquest by Jayme I of Arragon, in 1239, potteries had long been established, and were of such importance that that monarch felt himself bound to protect the Moorish potters of Xativa (San Filippo) by a special edict. We must bear in mind the fact that there were two periods of Mahommedan sway in Spain, the first on the expulsion of the Gothic monarchy by the Arabs, and the establishment of the Caliphate at Cordova, in the eighth century (A.D. 711). Of the ceramic productions of this early period we have no accurate knowledge, but we should expect to find them of similar character to the siliceous glazed wares prevalent in Egypt and the East. Señor Riaño tells us of fragments and pieces found at Cordova bearing arabesques in green and black on whitish ground; and at Granada a fragment of the eleventh century with inscription, &c., one of Persian character, but probably Spanish².

The second period is after an interval of five centuries, in 1235,

¹ *Histoire des Faïences Hispano-Moresques à reflets métalliques.* Paris, 1861.

² J. F. Riaño, *The Industrial Arts in Spain.* 8vo. London, 1879.

when the Moors founded the kingdom of Granada, having driven out the Arabs. Then first appear the wares usually known as Hispano-Moresque, for we find the tiles of the Alhambra dating about 1300, the Alhambra vase about 1320, and abundant continuous examples of tin-glazed wares of Moorish origin, until the period of the conquest of the country by Ferdinand and Isabella, after which the pottery becomes more purely Spanish and speedily falls into decadence.

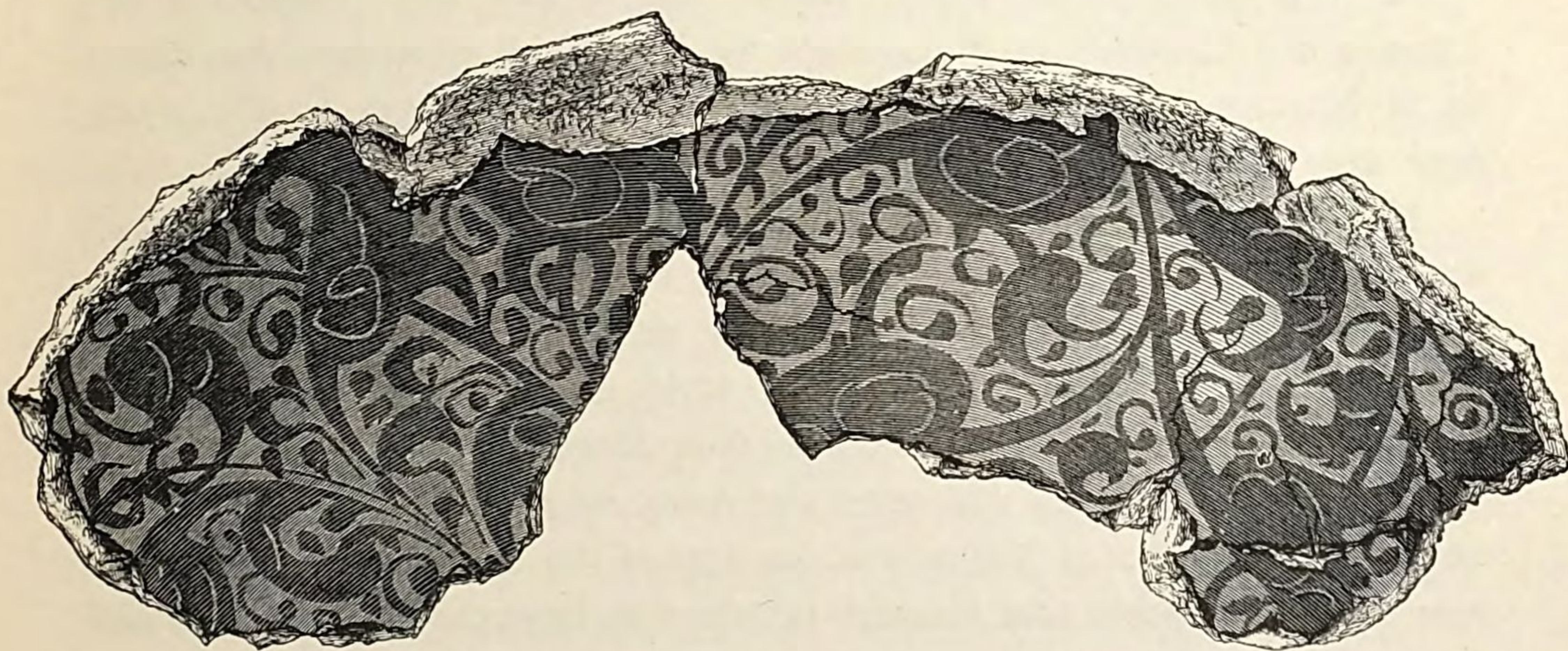
We shall renew the consideration of these wares under the head of Hispano-Moresque pottery.

The existence of tin ores in considerable abundance in Spain may have led to the rediscovery or to the adoption of the stanniferous enamel. We have no positive proof of its use on pottery at an earlier date in any other country since the period of the Babylonian bricks. It seems probable that the wares produced during the early Arabian occupation in Spain were siliceous glazed, but that the use of the tin enamel became adopted by them, or by the Moorish potters who took their place, after their expulsion in the thirteenth century. Can it be that the so-called Siculo-Arabian or Siculo-Persian wares are really the production of the Arabian potters, in Egypt and afterwards in Sicily, in Spain or in Majorca, before the use of the tin enamel was adopted by them or by their Moorish successors? And may there not also be some foundation for the story of the Majorcan dishes being built into the Pisan towers? and may not the single specimen of siliceous ware found by the writer in the church of Sta Cecilia in that city, which certainly was placed there early in the twelfth century, be one of those dishes brought from Majorca by the Pisans at a time anterior to the use of the tin enamel in that island? (See woodcut, p. 15.)

This fragment is part of a shallow basin which had been inserted above the Moresque arch of a lateral door; the basin had been broken, only about one-third remaining fixed; the fragment was already detached, and was resting on the lower part of its plaster setting. It is of a siliceous frit of stony colour: the design, in black, is painted on the smoothed surface of the unglazed body; the whole is then covered by a rich, thick, and hard siliceous translucent glaze of sapphire-blue colour. For more full particulars see the writer's paper in vol. xlii. of *Archaeologia*.

With the earliest use of stanniferous enamel glaze in Europe, is generally associated a decoration by metallic lustre, produced by the reduction of certain metallic salts in the reverberatory furnace, leaving a thin film of metal on the surface, which gives that beautiful and rich effect known as *reflet métallique*, *nacré*, *cangiante*, *rubino*, *reverberato*, &c., and in England as lustred ware.

We have seen that on the siliceous or glass glazed pottery of the East, the origin of which is assuredly anterior to, and its use more general than, that of the enamelled wares under consideration, this metallic



decoration was practised in Egypt and in Persia, as also on specimens supposed to have been produced by Oriental potters in Sicily. From fragments discovered among the ruins of Eastern towns long since destroyed, it is proved to have been known at a very early period, probably anterior to the use of the tin enamel except as a pigment.

In Italy the use of the metallic lustre colours was apparently known and practised previously to the extended use of the tin enamel, for we have abundant examples of early 'mezza-maiolica' from the potteries of Pesaro or Diruta, glazed only with the oxide of lead and glass, which are brilliantly lustred with the metallic colours. None of these can, however, be referred to an earlier date than the latter half of the fifteenth century.

Of whom, then, did the Italian potters learn this art? No historical record is known to answer this question, and we are forced to suppose

that the name by which this lustred ware was known at the time, and in the country of its production, reflected that of the place from which it or its makers were derived. Accordingly we find that the coarser lead-glazed and lustred ware was known as 'mezza-maiolica,' while that more nearly resembling its original, by the use of the tin enamel, was known as 'Maiolica.' That the Moorish potters conveyed this knowledge, and that the Italians named their ware after that from the island of Majorca, whence it may have been first introduced, would seem to be a reasonable conclusion.

A very early, perhaps the earliest, use of this term occurs in the *Extraits des Comptes et Mémoires du Roi René*, published by Lecoy de la Marche, *Meubles du Château d'Angers*, 1471—'*item 11 Dec. 1447, pour trois platz de terre de Mailloreque 1 florin six gros.*'

M. Jacquemart, however, thought it equally probable that, although the Majorcan wares were well known in Italy, this art may really have been communicated by Persian potters, or their pupils coming to the eastern ports of Italy, and that the style of decoration on the early Italian lustred wares is more Persian than Moresque.

M. Darcel suggested that, after the conquest of the island of Majorca and of the province of Valencia at the end of the thirteenth century, it is reasonable to suppose that Moorish potters may have passed into Sicily and Italy, and thus have introduced the metallic lustre and the tin glaze.

Knowing as we now do, from the researches of Mr. Wallis and others, that wares lustred on the siliceous glaze were made at Old Cairo, probably as early as the eighth or ninth century, and believing that such potters accompanied or followed the Saracenic conquerors of Sicily, producing similar works in that island, it is equally probable that on their advance into southern Italy the art may have accompanied them, and through them have been communicated to the central Italian potteries.

We incline, however, to M. Darcel's suggestion, that Moorish potters introduced their art into the potteries of central Italy.

In confirmation of this opinion it is a remarkable fact that, during his examination of the refuse-heaps from the ancient potteries of Diruta, M. Émile Molinier, among other fragments of lustred wares identical in make and decoration with the well-known 'bacili' attributed to

Pesaro and Diruta, discovered one or more pieces, in decoration, glazing, and make, equally identical with the Hispano-Moresque wares. Either this fragment was part of an imported piece, a specimen at the fabrique, or it was actually made there by a Moorish artist; and if so, some others of like kind may have been produced at Diruta, and passed current as Valencian ware, from which it would be difficult to distinguish them.

The general term 'Maiolica' or 'Majolica' has long been and is still erroneously applied to all varieties of enamelled earthenware of Italian origin. We have seen that it was not so originally, but that the term was restricted to the lusted wares which resembled, in that respect, those of the island from which they had long been imported. It is a curious fact, proving their estimation in Italy, that nearly all the specimens of Hispano-Moresque wares which adorn our cabinets and enrich our museums have been procured in that country, comparatively few pieces having been found in Spain.

Scaliger¹ states, in reference to the Italian pottery as comparable with the porcelain of China, that the former derived its name from Majorca, the wares from whence are most excellent.

Fabio Ferrari also, in his work upon the origin of the Italian language, states his belief 'that the use of majolica, as well as the name, came from Majorca, which the ancient Tuscan writers called Maiolica.'

Thus, Dante writes²—

'Tra l'isola di Cipri e Maiolica,'

showing the then mode of spelling the name of the island, and it would seem but natural to call an imitation of its produce 'a la Maiolica.' Moreover, we know that Moorish artisans, persecuted by the King of Leon and Seville, emigrated to the Papal States and elsewhere, and that among them were potters who would carry their art with them, introducing it to the countries which offered them a home.

As before stated, the terms 'maiolica' and 'mezza-maiolica' were originally restricted to the lusted wares, but towards the middle of the

¹ Julius Cæsar Scaliger, lib. 15. *Exotericarum Exercitationum* ex. 92. Quoted by Passeri, as also by Marryat, who gives the extract in full at p. 18.

² *Inf.* xxviii. l. 82.

sixteenth century they seem to have been generally applied to the enamelled earthenware of Italy.

The Germans ascribed the discovery of the tin enamel glazing, after the night of the dark ages, to a potter of Schelestadt, in Alsace, whose name is unknown, but who died in the year 1283¹. In the convent of St. Paul at Leipzig is a frieze of large glazed tiles, with heads in relief, the date of which is stated to be 1207.

The potter's art is said to have developed in that country at an earlier period than in Italy; but the rilievo architectural decorations, monuments with figures in high relief, and other works executed at Breslau in 1230 and believed to be of terra-cotta, are not so, as we were informed by the late Mr. Alexander Nesbitt; and the monument to Henry IV of Silesia, who died in 1290, said to be in that material, is really of painted stone.

We do not know whether the potter of Schelestadt was acquainted with the stanniferous enamel; but M. Piot², as evidence that it was in use in the fourteenth century, refers to a work, the *Margarita Preciosa*, written in 1330, in which a recipe is given for the composition of potter's glaze, ostensibly in use at that time, '*videmus cum plumbum et stannum fuerunt calcinata et combusta, quod post ad ignem congruunt convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli.*'

We must not, however, forget the admirable mouldings and other architectural ornaments executed in rilievo of terra-cotta, of a durability that has stood the test of time, which were produced in various parts of Italy, particularly Lombardy, at that period; nor that the necessity for a glaze in that country was less urgent than in the more humid climate of the north, and was met by the compactness of the material and the sharpness of the rilievo.

Later, at Nuremberg, the elder Veit Hirschvögel was born in 1441, living till 1525, and to him the use of the tin glaze was known. Specimens ascribed to his hand, and dating from 1470, are preserved in museums.

At Strehla there is a pulpit of glazed terra-cotta of the date 1565, and at

¹ Annales Dominicanorum Colmariens. (1283), Urstis. Script. rerum Germ., vol. ii. p. 10.

² Cabinet de l'Amateur.

Saltzburg is the wonderful chimney-piece of the fifteenth century, still in its original position in the Schloss. At that time, also, Hans Kraut, of Villengen, in Swabia, produced good works, but it is probable that many of these larger examples are covered with an admirably manipulated green or brown glaze, which is produced without the admixture of tin.

That the composition was known at an early period in Germany is proved by the foregoing extracts, and confirmed by recent research, but hardly justifies M. Aug. Demmin's statement, that whereas it was in use in the fifteenth century in numerous cities of Germany, it was not introduced into Italy until the sixteenth century!¹ forgetting Luca della Robbia's first great and admirable work executed in 1438, three years before the birth of Veit Hirschvögel.

In Italy, history has always awarded the honour of its discovery to Luca della Robbia, and however recent observation may have proved that its use was known in some of the Italian potteries before his time, there can be no doubt that his was not merely an application of a well-known process to a new purpose, but that he really did compound an enamel of peculiar solidity and whiteness, specially adapted to his purpose, and somewhat different from that in use at any of the potteries of his time.

Proceeding with the general history of the manufacture in Italy, we have seen that in the twelfth and thirteenth centuries native ware was produced in various places, examples of which are occasionally disinterred, or still exist in the towers and façades of churches. These are lead-glazed, rudely painted, or coloured with yellow and green, and in some instances *sgraffiato* (specimens of which are in the South Kensington Museum)², proving that the use of a white 'slip,' or 'engobe,' was known in Italy at that period, as affirmed by Passeri and corroborated by Argnani. The former further asserts that in 1300 the art assumed a more decorative character, under the then Lords of Pesaro, the Malatestas. Having thus attained an even opaque white surface, the development of its artistic decoration steadily advanced. The colours used were yellow, green, blue, and black, to which we may add a dull brownish

¹ Guide de l'Amateur de Faïences et Porcelaines. Paris, 1867.

² Catalogue, p. 72, Nos. 14, 71.

red, noticed on some of the Pisan 'bacini.' Passeri states that the reflection of the sun's rays from the concave surfaces of these 'bacini' at Pesaro was most brilliant, and hence it has been wrongly inferred that they were enriched with metallic lustre. We have already stated our belief that this effect may arise from an iridescence of the surface of the soft lead glaze partially decomposed by the action of the atmosphere.

The difficulty of distinguishing the finer examples surfaced by means of a slip, from the enamelled wares, by the eye alone, adds to the perplexity in endeavouring to ascertain the approximate relative age of undated pieces of the *mezza* and of the tin glazed pottery.

In the refectory of the ci-devant convent of Santa Maria in Pomposa, near Commacchio, is a fresco by Giotto (A.D. 1276-1336) representing a banquet; on the table stands a jug of Italian form decorated with a branch of leafage or flowers, probably in blue, on the front, and with chevron ornament, &c., behind. It declares a well advanced art, and would seem to be rather an enamelled than a *mezza* ware. Again, in the picture by Pietro Laurati (1282-1340), Monks in the desert—Uffizi gallery, No. 12—a jug is represented of almost identical form and decoration with that just described.

In the *Gazzetta del popolo di Firenze* of Sept. 24, 1874, a broken jug is described, as seemingly of stanniferous glaze, decorated with a shield of arms in relief, left unglazed, bearing a lion rampant, and stems bearing pine cones, also in relief but glazed. It is oviform, with projecting spout (the handle lost) and inverted trumpet-mouth foot. This vase, which belonged to the Duke of Verdura, was found in an underground prison, in which Ghinozzo di Sassoforte was starved to death by Aldobrandini, under the tower of the Castle of Sta Fiora at Amicata in the district of Siena; this vault had not been disturbed since the early years of the fifteenth century. At Faenza were found by Professor Argnani those *boccali* bearing the arms of Astorgio I, Manfredi, with the special *impresa* the *liocorno* crest adopted by him in 1393, and not used by any other of that family: Astorgio died in 1405. These jugs, some surfaced with the *terra bianca*, some with the tin enamel, but both bearing the same *impresa*, would indicate a period of transition in the potter's art. They must have been made between 1393 and 1405. Other early pieces exist,

of inconsiderable merit, but perhaps of earlier date than any inscribed with the period of their production.

The extremely interesting but coarsely executed pavement in the Carracciolo chapel of San Giovanni Carbonari at Naples, seemingly of stanniferous glaze, is considered by M. É. Molinier to have been executed about 1440.

We trust that the plaque which formerly existed *in situ* over the door of the post-house at Urbania (Castel Durante), built by Cecco Gatti in 1440, is still there. It represented the arms of the Feltre, and was inscribed '*Ospes Ciccus Gattus Salvere te jubet.*'

Next in sequence of date would probably come the plate in the Sèvres Museum, representing Cavaliers, and marked ++++ · IIII · IIII which is presumed to signify 1448.

Signor Urbani de Gheltof has figured and described a fragment of the tile pavement, formerly in the church of St. Elena at Venice, executed for the Giustianini family about 1440-1450.

The earliest distinctly dated piece known to the writer is the plaque now in the Hôtel Cluny, from the Castellani collection, on which a shield is depicted bearing a cock, of black colour, holding a fleur-de-lis in its beak, and dated 1466. It may perhaps be of Faenza, as certainly is that in the same museum, the well-known votive plaque on which the sacred monogram is surrounded by the legend *Nicolaus de Ragnolis ad honorem dei et Sancti Michaelis fecit fieri anno 1475*. We have always considered this plaque as of Faenza¹. Mm. Jacquemart and Darcel were disposed to attribute it to Caffaggiolo, but Professor Argnani and Dr. Malagola have conclusively established its Faentine origin and history.

In the Sèvres Museum is a coarsely executed plaque bearing the arms of the Orsini family, and inscribed *NICOLAUS · ORSINI · ++++ · 77*.

¹ M. Émile Molinier, in his small but interesting and valuable volume, *La Céramique Italienne au XV. siècle*, has so highly complimented the present writer on his Catalogue of the South Kensington Collection, that he regrets the more having been accused by M. Molinier (doubtless from erroneously reading the

passage in that work) of agreeing with Messrs. Jacquemart and Darcel in attributing this plaque to Caffaggiolo: at p. 473, line 9, it is stated that he was '*not convinced*' that it is rightly so attributed by those learned writers, 'instead of to Faenza, to which it has hitherto been allotted.'

We next have, in sequence of date, the well-known and much discussed pavement in S. Petronio at Bologna, the admirable work of the Faentine artists Betini, in 1487. As also that in the Bentivoglio chapel of S. Giacomo Maggiore, of 1490.

But the beautiful tiles now preserved in the museum at Parma, which formerly were a pavement in the convent of San Paolo, and are so accurately described and illustrated in M. Émile Molinier's *La Céramique Italienne au XV. siècle*, may even be of rather earlier time; he would assign them to about 1482.

About that date also is the curious plaque in the Louvre, representing the patron saints of the shoemakers, Saints Crepin and Crepinien, which we considered as perhaps of the character of the earlier works of Forlì.

The 'Don Giorgio' plate at Sèvres, about which strange surmises have been brought forward, is dated 1485.

In the South Kensington Museum is the singularly beautiful plaque, which we unhesitatingly ascribe to one of the most able of the ceramic painters of his time, *M. Jero* of Forlì, representing the Virgin and Child, and dated 1489.

Again, we have a coarsely painted plaque, with coat of arms of the Quirini family, sustained by angels and inscribed THEOBALDUS · QUIRINUS RECTOR MCCCC LXXXX. It is in the museum at Sèvres.

The South Kensington Museum possesses a circular disc, probably of Tuscan fabrique, bearing the arms and inscription, with date (*sic*) MCCCC91 · ANDREA · DI · BONO.

The same Museum possesses another disc, probably Faentine, of the Casa Pirota; the sacred monogram occupies the centre, and on the border M-1491 · G · A.

The late Monsignore Cajani had a plaque, which we well recollect examining when in his possession; it represented the Virgin and Child, behind whom is a drapery and two cherubs. It is figured in Delange and Darcel's *Recueil* on plate 14, and is dated 1492, SANCTA · MARIA · ORA · PRO · NOBIS. It is a poor production.

M. Molinier refers to a fragment in the possession of Dr. Bode; it is a portion of a jug of similar form to several which have been attributed to Caffaggiolo or other Tuscan source, and is dated 1493. A piece, dated 1498,

part of a plate, belonging to the late Baron Ch. Davilier and bequeathed by him, is now in the Sèvres Museum. It represents a group of persons in costume of the fifteenth century, &c., within a border.

To complete this list of works of the fifteenth century we may mention some sepulchral inscriptions and subjects painted on tiles, referred to by Malagola. They are at Faenza: one is to Antonio Porcari in the cloister of the convent of S. Domenico, with the family arms and date 1498; the other represents Christ, with the instruments of the passion, and is inscribed *HOC · EST · SEPVLCRVM · MAGISTRI · ANDREE · DE · BARBERIS · 1499*.

An angle tile, purchased at the Castellani sale for the South Kensington Museum, bears a shield of arms, the letters S. R., and the date 149-, the last figure having been broken away.

M. Molinier, in his valuable work above quoted, carefully describes all these examples, in sequence of date, several of which were previously little known to students of Italian ceramics. We quite agree with him in his estimate of the interest and value of these early pieces. He also reminds us of the pavement in the Della Rovere Chapel in Santa Maria del Popolo, at Rome, on some of the tiles of which the peacock feather and double scroll decoration occurs, which we used to consider as probably of early Tuscan origin, but which Professor Argnani shows us was in use on equally early pieces found at Faenza, and which he so well figures on plate XI of his admirably illustrated work¹.

But, notwithstanding the early date of some of these pieces, particularly those found at Faenza, which were assuredly made between 1393 and 1405, the advanced state of the art in Tuscany is proved by the perfect adaptation of the stanniferous enamel both to rilievo and plain surfaces, and the masterly use of colours thereon by Luca della Robbia as early as 1438.

Sir, then Mr. J. C. Robinson, in his catalogue of the Italian Sculpture at South Kensington, has given a sketch of the life and works of Luca della Robbia and his family, and a description of the specimens ascribed to them and then possessed by that Museum; the majority of these are works of sculpture, but among the rest are the *tondi*, circular plaques of enamelled

¹ Argnani, op. cit.

pottery, painted on the plain surface, with allegorical representations of the months, as he believed by the hand of Luca della Robbia himself. We quote his description of them from page 59 of that catalogue:—

‘Nos. 7632–7643. Luca della Robbia. A series of twelve circular medallions, in enamelled terra-cotta, painted in *chiar’oscuro*, with impersonations of the twelve months. Diameter of each, 1 foot 10½ inches.

‘In Vasari’s Life of Luca (ed. Le Monnier, p. 67) will be found the following passage (translated):—

“Luca sought to invent a method of painting figures and historical representations on flat surfaces of terra-cotta, which, being executed in vitrified enamels, would secure them an endless duration; of this he made an experiment on a medallion, which is above the tabernacle of the four saints on the exterior of Or San Michele, on the plane surface of which he delineated the instruments and emblems of the builder’s arts, accompanied with beautiful ornaments. For Messer Benozzo Federighi, Bishop of Fiesole, in the church of San Brancazio¹, he also made a marble tomb, on which is the recumbent effigy of the bishop and three other half-length figures besides, and in the pilasters of that work he *painted*, on the flat, certain festoons and clusters of fruit and foliage so skilfully and naturally, that, were they even *painted in oil on panel*, they could not be more beautifully or forcibly rendered. This work indeed is truly wonderful; Luca having so admirably executed the lights and shades, or modelling of the objects, that it seems almost incredible a work of such perfection could have been produced in vitrified enamels.”

‘Note.—“One of these pictures may be seen in a room of the building belonging to the superintendents of the Duomo. It is over a door on the left of the entrance, and is a *lunette* composed of three pieces, representing the Eternal Father in the centre, with an angel on each side, in an attitude of profound adoration.” Mr. Robinson observes:

‘We have here a record of the fact of Luca having, simultaneously with his enamelled terra-cotta sculptures, also practised *painting* in the same vehicle on the flat, or, in other words, the art of majolica painting. The monumental works before mentioned are now extant to attest the truth of this account.

¹ Now S. Francesco de Paolo, below Bellosguardo.

‘From a careful and repeated study of the above-named works on the spot, and likewise from the internal evidence of the technical qualities of the vehicle, terra-cotta, enamel pigments, &c., the writer has now to add to the list of Luca’s productions, in this especially interesting branch, the series of medallions, doubtless united originally in a grand decorative work. Each roundel is a massive disc of terra-cotta, of a single piece, evidently prepared to be built into a wall (or vaulted ceiling) of some edifice. Round the margin of each is a decorated moulding, in relief, of a characteristic Della Robbia type. The surface within the narrow border is flat or plane, and the designs are painted in two or three grisaille tints on a blue ground, of the usual quiet sober tint affected in all the backgrounds and plane surfaces of the rilievo subjects.

‘The subjects consist of single figures of *contadini* or husbandmen, impersonating the agricultural operations of the Florentine country, characteristic of each month of the year; and although invested with a certain artistic charm of expression, the various figures, each of which exhibits a different individual character, may be taken as life portraits of the sturdy Tuscan peasants of the day. A band or *fascia* forming an inner border round each subject, is ingeniously and fancifully divided into two unequal halves, one being of a lighter tint than the general ground of the composition, and the other half darker, thus indicating the night and the day; the mean duration of each for every month, being accurately computed, set off on the band accordingly, and noted in written characters on the upper or daylight part, whilst the name of the month is written in large capital letters at the bottom in white, on the dark ground of the nocturnal portion. The sun pouring down a cone of yellow rays, accompanied by the sign of the zodiac proper to each month, is also seen on the left of the upper part of each margin, and the moon on the lower half opposite to it.

‘The execution of these designs exactly resembles that of the admirable *bistre* or *chiar’oscuro* drawings of the great Italian masters of the fifteenth and sixteenth centuries, two tints of blue being used for the outlines and shadows, while the lights or heightenings are put in with pure white in the same large and facile style. In the somewhat lengthy proportions of the figures and other characteristics these compositions display a direct

analogy with the style of design of the earlier works of the master in Florence; a certain resemblance to the manner of Jacopo della Quercia is perhaps to be traced, especially in the draperies.

'Vasari further tells us that one of the principal works of Luca was the decoration, in enamelled terra-cotta, of a writing cabinet for Piero di Cosimo Medici, the ceiling of which was coved (*mezzo tondo*), and together with the pavement, was entirely in glazed terra-cotta, so perfectly



put together that it appeared to be one piece. This cabinet no longer exists, but there is another allusion to it in a manuscript preserved in the Magliabecchian library (MS. Trattato d' Architettura del Filarete, nel libro 25¹), written by a contemporary of Luca, who says, "his (Cosmo's) cabinet (*istudietto*) was most ornamental, the pavement and the sky (*cielo*) of enamelled terra-cotta, ornamented with beautiful figure subjects, so that whoever enters it is struck with admiration."

¹ See notes to Vasari, ed. Le Monnier, pp. 65 and 291.

'It is suggested, therefore, that these medallions originally formed part of the system of decoration of this celebrated cabinet. In any case, that these roundels are actually the work of Luca della Robbia appears as certain as anything not absolutely authenticated can be.

'Piero de' Medici, who, according to Vasari, commissioned Luca to construct the writing cabinet in the palace built by his father, the great Cosmo, died in 1469, having succeeded his father in 1464, so that the execution of the work would be somewhere betwixt these dates. Antonio Filarete (MS. already quoted, p. 65), however, seems almost to indicate that it was Cosmo, and not his son, for whom the cabinet was constructed; and if so, it might have been executed at a much earlier period of Luca's career. Our medallions, indeed, if we regard the style of the written characters of the inscriptions, have rather the aspect of works of the first than of the second half of the fifteenth century¹.'

Vasari states that Luca, by the application of this invention to plain surfaces, as well as to his admirably modelled rilievs in terra-cotta, *faceva l'opere di terra quasi eterne*.

Luca della Robbia was born in the year 1400 (Vasari says 1388). His works in marble, in terra-cotta, and bronze are remarkable for their classic purity of sentiment.

The well-known frieze of the singing boys in the museum of Uffizii, at Florence, executed about 1435-45, and the tomb below Bellosguardo (1456), are fine examples in the former material; and the bronze gates of the sacristy of the Duomo in that city, commissioned in 1464, are his only known and admirable work in metal. His merits as a sculptor were

¹ 'It will not have escaped notice, nevertheless, that Vasari says it was only towards the end of Luca's career, that he turned his attention to painting on terra-cotta. The notorious inaccuracy, however, of the famous chronicler in respect to similar statements, deprives the objection of any weight; besides, in other parts of the life of Luca, he alludes to some facts at variance with the assumption. It is in every respect more probable that the practice of painting in this vehicle was coeval with Luca's earliest essays in enamelled sculpture, if not indeed

anterior to them, and that in fact the latter application was the result of early essays as a goldsmith-enameller on metals, and as a Majolica painter.'

(In reference to this footnote the present writer would remark that Vasari's inaccuracy in the above-quoted statement is confirmed by the date of the Bellosguardo tomb, erected about 1456, some eighteen years after Luca's first recorded work in enamelled sculpture, and twenty-five years before his death.)

of the highest order, but he does not appear to have had that inventive faculty in composition for which his great rival Ghiberti was remarkable, almost to excess. Hence, perhaps, he was less esteemed and patronized; but his force of character is shown in the originality of his adaptation on a large scale to modelled surfaces, and the improvement in the composition of the stanniferous enamel, with which his name must ever be associated. That the nature of the Della Robbia enamel is different from that used upon the pottery produced at various fabriques may be seen by a comparison of the two surfaces. The greater degree of opacity and solidity in the former is a marked variation from that in general use; so also with the surface of his painted tiles. Perhaps the nearest approach is that on the earlier productions of the Caffaggiolo furnaces.

Andrea della Robbia, to whom his uncle's mantle descended, also painted occasionally on plane surfaces, as may be seen on tiles which cover the flat surface of a '*lavabo*' in the sacristy of the church of Sta Maria Novella, in Florence; this was before ascribed by Mr. Robinson to Luca, but subsequently proved to have been erected by Giovanni, although probably a work of Andrea's best time.

But the works of the Della Robbia family are not a subject whereon to dwell in this volume¹. We would merely note the fact that in 1520 their art was in decadence, under the hand of Giovanni, the son of Andrea, Luca's nephew, and that during the first quarter of that century various original artists and imitators produced works in the same manner, derived from the earlier models of the Della Robbia, and the works of some other contemporary sculptors.

By Giovanni's brother Girolamo it was introduced into France, where the Château de Madrid was decorated by him under the patronage of Francis I.

One 'Niculoso Franciso' took the art to Spain, and adorned the church of Santa Paolo at Seville with bas-reliefs in the manner of the

¹ For further information on the Della Robbia the reader is referred to Barbet de Jouy, *Les Della Robbia*, post 8vo, Paris, 1853, and to Cavallucci, I. and Molinier, *Les Della Robbia*, fol. Paris, 1884; also to Dr. Bode, in *Archivio storico dell' Arte*,

II. i. 127, and other works; and recent papers by Professor Allan Macquard, and published by him in the *American Journal of Archaeology*, January to March 1894, *et ante*.

Della Robbia, from the style of which the late Baron Ch. Davillier and the writer suggest that he was, possibly, a disciple of that school¹.

In Italy, Agostino di Antonio di Duccio worked at Perugia in 1459-61, where he executed enamelled bas-reliefs on the façade of the church of S. Bernardino, and in S. Domenico. Pier Paolo di Agapito da Sassoferrato is said to have erected an altar in this manner in the church of the Cappucini at Arcevia, in the diocese of Sinigaglia, in the year 1513.

An able modeller, as well as artist potter, Maestro Giorgio Andreoli, of Gubbio, of whom we shall speak more in detail under the heading of that fabrique, also executed works in the manner of the Della Robbia. The practice of enamelling large works, modelled in terra-cotta, would seem to have gone out of repute, fallen into decadence, and ceased in production before the end of the first half of the sixteenth century; not perhaps so much from the secret of the glaze being known only, as we are told, to the descendants of the Della Robbia family, as from the want of demand for works in that material; the fashion had passed away.

From the increased encouragement afforded to the production of artistic pottery, furnaces and *botege* had been established in various parts of northern and central Italy, particularly in Romagna, in Tuscany, and in the lordship of Urbino, where the manufacture was patronized at an early time by the ruling family, as also by the Sforza at Pesaro. Here, if we may believe Passeri, the use of the metallic lustre would appear to have been developed; but we have as little historical evidence of the date of its earliest use as of the tin enamel. Before that great improvement was generally adopted by the numerous potteries of Italy, the pearly, the golden, and the ruby lustre colours would seem to have been produced at Pesaro, at Diruta, and perhaps at Gubbio, where, if not earliest introduced, it attained its greatest perfection. Pesaro being a coast town of the Adriatic, and one where furnaces had long existed, would form a ready asylum for oriental emigrants fleeing from persecution in their own country, and it is reasonable to suppose that from them the use of these metallic pigments may have been acquired; accordingly we find that the decoration on the

¹ The execution of bas-reliefs, figures, and groups at various fabriques, painted and coated with lead glaze, appears to have

been habitual anterior to the use of the stanniferous enamel at those potteries.

early pieces is oriental to a marked degree. Painted wares had been produced anterior to the use of those metallic pigments, and among them specimens are occasionally found showing Persian influence in their design.

We are told by Passeri that the Princes of the house of Sforza, who had purchased the lordship of Pesaro from the Malatesta family, encouraged the development of the art, and that the 'mezza-majolica' continued to improve from 1450. Special privileges were granted in 1486 and 1508 to manufacturers of Pesaro, whose wares were then famous, as well as those of other chief cities of the lordship of Urbino.

The pieces of that period, produced at various places, have a certain general resemblance in the clumsy fashion, the dry archaic style of drawing, and the outlines traced in manganese black or zaffre blue, with which last the shadings are also indicated; the flesh is left white. A certain rigidity but truthfulness is observable in the design, crude and wanting in relief, but precise and free from timidity. A moresque border frequently surrounds a coat-of-arms, portrait busts in profile of contemporary princes, or that of a saint or heathen goddess, the sacred monogram, &c., and amatory portraits of ladies, with a ribbon or banderole, on which the fair one's name is inscribed, with a complimentary adjective, as 'Bella,' 'Diva,' &c.; such are the principal subjects of these early *bacili*, the correct attribution of which to any particular fabrique is a matter of extreme difficulty.

The admirable 'madre perla' lustre of the pieces so enriched, changing in colour and effect with every angle at which the light is reflected from their brilliant surface, is the leading characteristic and special beauty of this class of wares, which must have been in great request and produced in considerable quantity. Pesaro and Diruta lay claim to their production, and each fabrique has its champions. Messrs. Piot and Émile Molinier wholly discredit the statement of Passeri. Having found fragments of lustred ware at Diruta, which is acknowledged to have been a great producer of it, they conclude that Pesaro had no such claim. We prefer waiting until a thorough examination of the sites of the old potteries at Le Gabice, some miles from Pesaro, has given such strong negative evidence as would render a more conclusive answer to this question. These *bacili* are nearly all of the same size and form; large heavy dishes of flesh-coloured clay, with deep sunk centres and a projecting circular

'giretto' rim behind, forming a foot or base; this is invariably pierced with two lateral holes, for the purpose of introducing a cord by which to suspend them, proving that they were valued more as decorative pieces (*piatti da pompa*) than for use upon the table; the back is covered by a coarse yellow glaze, the front having a surface whitened by slip and painted as above described. The rim is sometimes ornamented in compartments (*a quartiere*), or with chequered 'chevroné' or imbricated patterns, or conventional flowers, &c. They are accurately described by Passeri in his seventh chapter, who concludes somewhat hastily, from their uniform size, shape, style of decoration, and the character of the metallic lustre, that they were by the same artist, unknown by name, but who worked at Pesaro about the end of the fifteenth century, probably not knowing that similar wares were then produced by the rival potteries of Diruta. We shall consider these more in detail when treating of the wares of Pesaro, Diruta, and Gubbio.

Dennistoun, in his *Memoirs of the Dukes of Urbino*, states that in 1478 Sixtus IV wrote to Costanzo Sforza, in acknowledgement of a present of 'Vasa Fictilia,' which he says for the donor's sake he prizes as much as if made of gold or silver, instead of earthenware most elegantly wrought. Gaye, *Carteggio*, i. 304, records a letter from Lorenzo the Magnificent to Roberto Malatesta, thanking him for a similar present, and saying, 'they please me by their perfections and rarity, being quite novelties in these parts, and are valued more than if of silver, the donor's arms serving daily to recall their origin.' This probably refers to the metallic lustered ware then seemingly unknown in Tuscany.

Careful investigations of the records of Italian families, and the archives of the many towns at which potteries formerly existed, have already thrown considerable light on the establishment of the various fabriques, and the marks and characteristics of their productions; but at present we can only form an approximate opinion, from the comparison of the various pieces existing in public and private collections with signed examples by the same hand. From Passeri, the earliest writer on the history and development of the manufacture, we are forced to draw largely, accepting his statements unless controverted by tangible evidence or reliable documentary matter, and making allowance for a considerable amount of local

bias, the *Carità del nativo loco* of which we find too much in Italian local history. His information, in that direction, is perhaps more valuable than that conveyed by the interesting MS. of Piccolpasso, the latter work being almost exclusively confined to the details of the manufacture, giving us but small instruction as to the relative dates and productions of the many potteries at which artistic works were executed at the time he wrote. He was, for his lights, a scientific potter, but not an historian, or collector and student of the ceramic productions of other times and other 'botteghe.' We agree in believing with Passeri that the potteries of Pesaro were of very early date, probably anterior to Gubbio, and think that some weight may be given to his statement, that the use of the lustre pigments was introduced from the former to the latter fabrique, where it attained to unsurpassed excellence under the able management and improvement of M^o Giorgio, but whether the furnaces of Faenza and Forlì were of earlier or subsequent establishment to that of Pesaro is still matter for conjecture. That works existed at Faenza at a very early date, and that they developed to an important degree, both as to the quantity and quality of their produce and their influence abroad, is unquestionable. But although producing at the latter end of the fifteenth and early in the sixteenth centuries some of the most exquisite examples of artistic decoration, and of the perfection of manufacture in this class of ceramics, we are unable to find a record of its use, or examples of pottery decorated with the lustrous metallic tints which can, with probability, be ascribed to the Faenza furnaces. The same remark applies to all the products of the numerous potteries on the northern side of the Apennines, and indeed, speaking generally, its use appears to have been almost confined to Pesaro, Gubbio, and Diruta, for although some rare examples exist which may have been produced at Caffaggiolo, and perhaps elsewhere, they are quite exceptional, and may be experimental pieces.

The Piedmontese and Lombard cities do not appear to have encouraged the potter's art to an equal extent in the fifteenth and early sixteenth centuries; neither can we learn of equal excellence attained in Venice till the establishment of Durantine and Pesarese artists at that city in the middle of the latter period. Perhaps commerce did for the Queen of the Adriatic, by the importation of Rhodian, Damascus, and other Eastern

wares, what native industry supplied to the pomp and luxury of the hill cities of Umbria; for it must be borne in mind that the finer sorts of enamelled or glazed pottery, decorated by artistic hands, were only attainable by the richer class of purchasers; more modest wares, or wooden trenchers, and ancestral copper vessels, contenting the middle class. The Northern Duchies, as Ferrara, Rimini, Ravenna, &c., also encouraged the art, but to a smaller extent than that of Urbino.

The history of the development, perfection, and decline of the ceramic art of the Renaissance in Italy, is so intimately connected with and centred by that of the Dukedom of Urbino, that in tracing its progress we should also briefly call to memory the fortunes and the failures of that noble house.

In 1443 what had been but an unimportant mountain fief was erected into a duchy, and the house of Montefeltro ruled a fair territory in the person of the infamous Oddantonio, the first Duke of Urbino. On his violent death, in 1444, Federigo, his illegitimate brother, succeeded to the dukedom. Of enlightened mind, as well as of martial capacity, he developed the native capabilities of the country, and gathered about him at the court of Urbino the science and learning of the period. He married in 1460 Battista Sforza, and built a noble castellated palace at Urbino, celebrated by Vasari, for the embellishment of which he invited the leading artists of the day. The beautiful stonework tracery of the staircase, of arabesque or more properly 'grotesque' design, with dancing cupids, trophies, and heraldic fancies—among others the English Order of the Garter, with which he was invested in 1474—is remarkable; the 'intarsiatura' of the doors, and other sadly injured but still beautiful remains of the decoration of this picturesque building, attest the admirable taste and magnificence of its first owner. A patron of all art, and a great collector¹, he encouraged the manufacture of the maiolica wares, which flourished under his reign. On his death, in 1482, his son Guidobaldo I, who married in 1488 Elizabetta Gonzaga of Mantua, continued his father's patronage to the ceramic artists of the Duchy, although much occupied in the Italian

¹ It is recorded as characteristic of this prince, that the only share of the spoil he would receive on taking the city of Volterra was an illuminated Hebrew Bible, now in the Vatican; it is of large size, 23 in. by 16 in., and contains 979 leaves of parchment, forming together a thickness of nearly a foot, and requiring two men to carry it. (Dennistoun's *Memoirs of the Dukes of Urbino*.)

wars consequent on the French invasion by Charles VIII. He lost Pesaro and Faenza to Cesar Borgia in 1502, who in the following year surprised Urbino, plundering the palace of valuables to a large amount. In 1503 Guidobaldo was restored, and resided there till his death in 1508. He also was a Knight of the Garter of England, invested in 1504. Passeri states that fine maiolica (by which he means that covered with the tin enamel) was introduced into Pesaro about 1500; and that there is some reason for believing that the new process came from Tuscany. It differed materially in composition and manufacture from the 'mezza-majolica' wares¹, to which it was very superior, and was known as 'Porcellana,' a name applied at that period in Italy to the choicer description of enamelled earthenware². Passeri also states that in the inventory of the ducal palaces a large quantity of painted 'maiolica' vases were included under this name. The superior whiteness of the enamel, more nearly approaching to that of Oriental porcelain, was probably the reason for its adoption; but we must not confound the term, as used in this sense, with its technical meaning in reference to a decorative design known as 'a porcellana.'

The introduction of the new enamel, which afforded a better ground for painting, did not cause the use of the bright metallic colours and prismatic glaze to be relinquished at those potteries where it had become established, but it appears to have stimulated a development in the artistic productions of other places. The 'botega' of Maestro Giorgio at Gubbio seems to have been about this time a great centre of the process of embellishment with the golden and ruby metallic lustres; and, indeed, we have little knowledge of artistic pottery produced at that fabrique which is not so enriched. From some technicality in the process of the manufacture, some local advantage, or some secret in the composition, almost a monopoly of its use was there established, for we have the evidence of well-known examples, that from the end

¹ We think there must be some error in Passeri's statement that the glaze of the 'mezza-majolica' consisted of forty parts of oxide of tin, and that of the finer ware, or 'porcellana,' of sixty; or that, after the general use of the tin enamel, the term 'mezza-majolica' was applied to an inferior

quality of the same kind, instead of being restricted to its earlier signification, viz., the lustred, painted, and incised wares, coated with a 'slip' or 'engobe,' instead of a stanniferous enamel.

² Campori, *Notizie della Maiolica e della Porcellana di Ferrara*. Modena, 1871, p. 39.

of the first to the commencement of the last quarter of the sixteenth century, many pieces painted by the artists of Pesaro, Urbino, and Castel Durante, were sent to Gubbio, there to receive the additional enrichment of the lustre colours. Pieces, referred to more particularly in the notice of their respective fabriques, signed in blue by the artist Francesco Xanto and others, have been subsequently lusted at Gubbio, and again signed in the metallic pigment by the 'Maestro' of that 'botega.'

At Diruta also its early use appears to have been extensive, though later, not to so exclusive a degree, nor on wares of such high character, as at Gubbio; neither are we enabled, by the possession of examples, to conclude that the works of other fabriques were sent to Diruta for that additional embellishment.

The crude drawing of the earlier ware was slowly improved; in 1502 tiles executed for the Palace at Pesaro were but of sorry design; but it developed by the introduction of half tints, the colouring of the drapery, and in the composition of the groups of figures, inspired by the works of Timoteo della Vite and other artists of the Umbrian school. At Pesaro the art appears to have attained its highest perfection at the botega of the Lanfranco family, about 1540-45.

The establishment of the Ducal Court at Urbino naturally drew more favour to the potteries of that city, and of its near neighbour Castel Durante. The latter of these appears to have been a seat of this industry from the end of the thirteenth century, and subsequently to have furnished not only large quantities of glazed earthenware, but also works of the highest artistic merit. On this subject we learn much from the work of Signor Giuseppe Raffaelli¹, who gives important historical information, derived from local documents and registers, and an extensive list of artists and potters engaged at various periods in the work.

Castel Durante not only produced fine wares at home, but artists of great ability emigrated from her, establishing themselves at various places. Hence originally came Nicolo Palimpario, one of the most able artists of his day, who took the name of Nicolo da Urbino on his establishment in that city; the father and the head of the 'Fontana' family, the most important producers of the higher class of decorative pottery at Urbino.

¹ Memorie delle Majoliche lavorate in Castel Durante. Fermo, 1846.

At Venice Francesco Pieragnolo in 1545, accompanied by his father, Gian-Antonio da Pesaro, formed a 'botega,' but his wares are not among the earliest dated pieces made in that city, where we know that M^o. Ludovico was producing admirable works five years previously, as also did M^o. Jacomo da Pesaro in 1542.

A member of the Fontana family, Camillo, younger brother of the celebrated Orazio, went to Florence, and another M^o. Camillo to Ferrara in 1567 by the request of the then reigning Duke, Alfonso II. In 1600 we find 'Maestro Diomedè Durante' had a pottery at Rome, producing pieces painted by Gio. Pavlo Savino, in the style of the Urbino grotesques on white ground, which had been brought to such perfection by the Fontana family. Another artist of this family, Guido da Savino, is stated to have previously established himself at Antwerp.

At Urbino the shaped pieces, the vases, cisterns, &c., were of large size, admirably modelled, and richly 'istoriata' with subjects from sacred and profane history, poetry, &c., the produce of the celebrated Fontana 'botega' being perhaps the most important. Here also worked the able artist Francesco Xanto, from 1530 to 1541 (latterly in the pottery of Francesco Silvano), so many of whose painted pieces were subsequently decorated with ruby and gold lustre at Gubbio.

From 1520 to 1540 the art continued to flourish in this Duchy, and retained great excellence till 1560. At Castel Durante, which was raised to the rank of a city in 1635 by Pope Urban VIII, taking the name of Urbania, several 'boteghe' existed, one of which was under the direction of the Cavaliere Cipriano Piccolpasso, who, himself an artist and a Professor of Medicine, was doubtless well advanced in the chemical knowledge of his day. He worked about 1550, and has left the important and interesting MS., entitled *Li tre Libri dell' Arte del Vasajo*¹, before referred to, now in the Library of the South Kensington Museum. It is to be regretted that this work, so valuable and instructive on the subject of the processes of production and decoration, and containing so many illustrative designs by the hand of its author, gives us so little historical information of the development of the art in the Duchy of

¹ This MS. was printed and published at Rome in 1857, and a translation in French at Paris in 1841, both editions with engraved copies of the numerous designs.

Urbino, and still less in other localities of Italy, many important potteries being entirely ignored. Passeri draws largely from this MS.

Guidobaldo I was succeeded in the dukedom by his nephew, Francesco Maria Della Rovere in 1508, who, incurring the resentment of Pope Leo X, was obliged by Lorenzo de' Medici to retire from his duchy into Lombardy, but was reinstated in 1517. Rome was sacked in 1527, and history accuses that Duke of having connived at rather than interfering to prevent that horrible act. He died from poison in 1538 at Pesaro, whither he had retired after a reverseful life and reign. His Duchess was the talented Leonora Gonzaga, daughter of Francesco Marquis of Mantua. She built a palace near Pesaro, known as the 'Imperiale,' richly decorated by able artists, among whom was Raffaello dal Colle, whose designs were also adopted for the maiolica ware. The frequently repeated error of ascribing the actual painting, as also the making designs for this ware, to the great Raffaello Sanzio, may probably have arisen from similarity in the Christian names of these artists.

The development of the manufacture in the Duchy of Urbino may be considered to have attained its culminating point about 1540, after which, for some twenty years, it continued in great excellence both as regards the 'istoriati,' and more particularly the shaped pieces decorated with the so-called 'Urbino arabesques' on a clear white ground; subjects painted in medallions, surrounded by grotesques of admirable invention and execution, after the style known as 'Raffaellesque.' But excellent and highly decorative as are the finer products of this period from the furnaces of the Fontana of Urbino, or of the Lanfranchi of Pesaro, to the true connoisseur they want the refinement, the expressive drawing, the exquisite finish and delicacy, the rich colour, and the admirable design of the earlier works produced at the Casa Pirota in Faenza, at Forlì, and Castel Durante, at Caffaggiolo and Siena, and by M^o. Giorgio at Gubbio, in the latter years of the fifteenth and the first quarter of the sixteenth centuries, many of which rival in beauty the exquisite miniature illuminations of that palmy period of Italian art. The service of the Correr Museum in Venice, formerly supposed to have been painted by an unknown artist of Faenza, and dated 1482, but now believed to be an early work by Nicolo da Urbino, at Castel Durante, is of this high quality. In the South Kensington

Museum are works seemingly of this bottega, particularly a plaque or tile, on which is represented the Resurrection of our Lord (No. 69, '65), which is worthy of being ranked with the highest productions of pictorial art. The borders of grotesques on the plates of this earlier period differ greatly from those of the Urbino factories of the middle time, being generally grounded on dark blue or yellow, and executed with great delicacy of touch and power of colouring; the centres of the smaller pieces usually occupied by single figures, small medallion subjects, portrait heads, amorini, shields-of-arms, &c.; frequently they were intended for 'amatorii' or love tokens. Some of the most careful and highly finished productions of M^o. Giorgio are of this early time, before he was in the habit of signing with the well-known initials M^o G^o; the earliest so signed being the admirable St. Francis tazza in that Museum, dated 1517.

We may therefore affirm that the choicest works in Italian pottery were produced during a period which extended from 1480-90 to 1520 or 1530; thence till 1550 was its meridian, although some fine works were produced at Urbino by the Fontana till 1570; before which time we find that the ruby lustre had been lost, and rapid decadence of design and execution reduces all to painful inferiority.

Guidobaldo II, who had succeeded to Francesco Maria in 1538, wanted the force of character and the nice appreciation of the higher literature and art which had distinguished his father; but he was a great patron of the ceramic productions of his Duchy, and sought to improve the designs used by painters on pottery by the introduction of subjects of higher character and composition. With this view, lavish of expense, he bought original drawings by Raffaello and the engravings of Marc Antonio from that master's designs. He also invited Battista Franco, a Venetian painter, highly lauded by Vasari for his knowledge of antiquity, and who says of his drawings, 'nel vero per fare un bel disegno Battista non avea pari,' that he was unequalled.

The Duke used to make presents of services of maiolica to contemporary princes and friends. One, given to the Emperor Charles V, a double service, is mentioned by Vasari, the vases of which had been painted from the designs of Battista Franco; another, from the Duchess to Cardinal Farnese. Franco is stated to have remained, and died in the

Duke's service. Raffaello dal Colle prepared designs, and cartoons were ordered from the great artists of Rome, as recorded in letters addressed by Annibal Caro¹ to the Duchess Vittoria in 1563, and by Il Casa as mentioned by Passeri.

A service was also sent to Philip II of Spain, which, it is said, was painted by Raffaello Ciarla and Orazio Fontana after the designs of Taddeo Zuccaro.

Another service, of which pieces are extant, was given by the Duke to the Frate Andrea da Volterra, his confessor.

For the Spezieria, or medical dispensary, attached to his own palace, he ordered a complete set of vases and drug pots; and for these, designs were prepared by B. Franco and Raffaello dal Colle, and executed at the bottega of Orazio Fontana, by whom some of the pieces were painted. They were subsequently presented by Duke Francesco Maria II to the Santa Casa at Loreto, where the greater part of them are still preserved. The story tells us that they were so highly esteemed by Christina of Sweden that she offered to buy them for their weight in gold, after a Grand Duke of Florence had more prudently proposed an equal number of silver vessels of like weight.

They are described by D. Luigi Granuzzi², and some of them were engraved by Bartoli.

Orazio Fontana, the great artist potter and painter of Urbino, worked for the Duke from 1540 to 1560, and carried the art to high perfection; for a more detailed account of his family the reader is referred to the notices on Castel Durante and Urbino.

The extravagant expenditure of the Duke rendered it necessary for him to contract his establishment, and Raffaello dal Colle left his service.

Orazio Fontana and Battista Franco were dead, and works of an inferior class only were produced from the designs of the Flemish engravers. From 1580 the decline of the art was rapid. It met with small encouragement from Duke Francesco Maria II, who succeeded in 1574, except during his residence at Castel Durante, where it still, though feebly, survived.

¹ Vide Annibal Caro, Lettere, vol. iii.

Loreto, dall' Arciprete D. Luigi Granuzzi.

² Relazione istorica della Santa Casa in Loreto, 1838.

He abdicated in favour of the Holy See, and died in 1631. The rich collections of art still remaining at Urbino became the property of Ferdinand de' Medici, who had married the Duke's granddaughter, Vittoria, and were removed to Florence.

Artistic manufactories had, in addition to those of the Umbrian Duchy, greatly increased in various parts of Italy under the encouragement of powerful local families; but none appear to have attained to higher excellence than those of Tuscany. Passeri¹ states that 'Majolica fina' was known in Florence long before it was manufactured at the Umbrian potteries. Of the older potteries at Faenza he takes little note.

At Caffaggiolo, under the powerful patronage of the Medici, and at Siena, some of the most excellent pieces of this beautiful pottery were produced, rivalling, but not surpassing, the finer works of Faenza, from whence originally Caffaggiolo was probably supplied with artists.

The Tuscan pieces are remarkable for their rich enamel, for the force and brilliancy of the colours, and for the execution and design of the grotesque borders and other decoration; a deep rich blue, a peculiar opaque but bright red, and a brilliant yellow, are characteristic pigments on these pieces. The existence of Caffaggiolo has been made known to us only by inscription of the name on some few pieces preserved in the cabinets of the curious. From their style, and the mark accompanying the inscription, we are enabled to detect many examples, some of which bear concurrent testimony in the subjects connected with the history of the Medici family, with which they are painted. The well-known plate on which a painter is represented executing the portraits of a noble personage and his lady, who are seated near, and which were supposed to be intended for Raffaella and the Fornarina—this beautiful example is now in the South Kensington Museum, acquired from the Bernal Collection—is a fine specimen of the work of perhaps the most able artist engaged at this pottery.

At Siena also admirable works were produced, but we are disposed to think that their inspiration was derived from Caffaggiolo or Faenza. Some pieces of the latter end of the fifteenth century are with probability

¹ *Istoria*, p. 27, ed. Pesaro, 1857.

ascribed to Siena, and dated pieces as early as 1501. Tiles also from the same fabrique are remarkable for the excellence of their grotesque borders, on an orange yellow ground, having centres painted with great delicacy, some unusual examples having a black ground to their decorative borders.

Rome and the South of Italy do not appear to have produced works of high merit in this field, during the period of its greatest excellence in the Northern and Tuscan states; and although we have record of earlier establishments, it is not till the dispersion of the artists, consequent upon the absorption of the Umbrian Duchy into the Pontifical States, that we find signed and dated pieces, the work of a Durantine established at Rome, and producing in 1600 an inferior repetition of the grotesque style so admirable in the hands of the Fontana, half a century earlier at Urbino. The decadence was rapid; an increased number of inferior potteries produced wares of a lower price and quality; and the fall of the Ducal houses which had so greatly encouraged its higher excellence as a branch of fine art, together with the general deterioration in artistic taste, alike tended to its decline. Passeri laments the taste which denounced maiolica as vulgar, and supplanted it by Oriental porcelain, then becoming more attainable. But we must bear in mind that the wares of Italy had really become inferior and coarse, from the causes above narrated; and although he naïvely and strongly expresses himself against the preference given to the Chinese wares decorated with paintings 'no better in design than those on playing cards,' and thus showing 'the degeneracy of an age when the brutal predominates over the intellectual faculty of man¹,' he perhaps did not make allowance for the fact that specimens of the good period of the art, alone really admirable, were only in the hands of the great, and that the designs of the immortal Raffaele, as copied by the later maiolica painters, were but poorly representative. Moreover, the superior hardness and excellence of Oriental porcelain over glazed earthenware could not but be apparent; and the worthy Abbé was perhaps too much biassed in favour of his beloved pottery, then only collected by virtuosi, and preserved in museums.

¹ Passeri, ch. xx.

Passeri's influence, and that of others, prompted a revival in the production of native decorative earthenware in various parts of Italy, as in the rest of Europe. The efforts made to imitate true porcelain were reflected by improvements in the quality and decoration of enamelled earthenware; and in the last century we find potteries in various parts of Piedmont and Lombardy, Venice, Genoa and Savona, Urbino and Pesaro, Siena, Castelli, Florence and Rome, producing wares of greater or less artistic excellence. But although careful drawing is occasionally found, as on some of the pieces painted by Ferdinando Maria Campana, at Siena, after the prints of Marc Antonio, and in some charming designs with borders of amorini among foliage, and subject pieces of great excellence from Castelli, Naples, Venice and Savona; and although there is great excellence also in the 'technique' of the manufacture, the ornamentation wants that masculine power of colouring and vigour of the Renaissance, so strikingly apparent upon the better productions of the older furnaces, and the admirable delicacy and richness of effect which is to be seen upon the earlier works of Faenza, Castel Durante, Caffaggiolo and Siena.

The endeavours made throughout Europe to discover a method of making porcelain, similar in its qualities or approaching to that imported from China, had commenced in the fifteenth century. In this direction royal encouragement was of the greatest value; and we find that early in the field of successful discovery was that country in which the enamelled earthenware had previously reached such high perfection. Under the patronage of the Grand Duke Francis I, about 1580, experiments were made which at length resulted in the production of an artificial porcelain of close body and of even glaze. The existence of such a production, and the history of its origin, have only been revealed to us within the last fifty years; and we are indebted to Dr. Foresi, of Florence, for having made this discovery, so interesting in the history of the ceramic arts. He had noticed and collected some pieces of a porcelain of heavy nature and indifferent whiteness, decorated in blue, with flower and leafage pattern of somewhat Oriental style, but at the same time unmistakably European; on some of which pieces a mark occurs, consisting of the capital letter F, surmounted by a dome. The earliest recorded European porcelain had heretofore been that produced by Dr. Dwight, at Fulham,

in 1671¹, and that of St. Cloud in France, about 1695; but the specimens found by Dr. Foresi were manifestly not attributable to either of these, or to any other known sources. Further researches brought to light a piece of the same ware, on which the pellets of the Medici coat were substituted for the more usual mark; and led to a search among the records of that house. Dr. Foresi was rewarded for his trouble by the discovery that the above-named duke had actually caused experiments to be made, and had established a private fabrique in connexion with his laboratory in the Boboli Gardens. The Magliabecchian Library yielded an important manuscript compilation, by some person employed by the Duke, giving the nature of the composition, and details of the production of this ware. The marks on the pieces explained the rest. The Medici arms and the initials F. M. M. E. D. I. I., reading 'Franciscus Medici Magnus Etruriæ Dux Secundus,' on one important piece, now in the collection of the Baron Gustave de Rothschild, of Paris, clearly attached it to his reign; while the letter F, the initial of the city, and the dome of her cathedral, of which she was so proud, equally pointed to the place of its production.

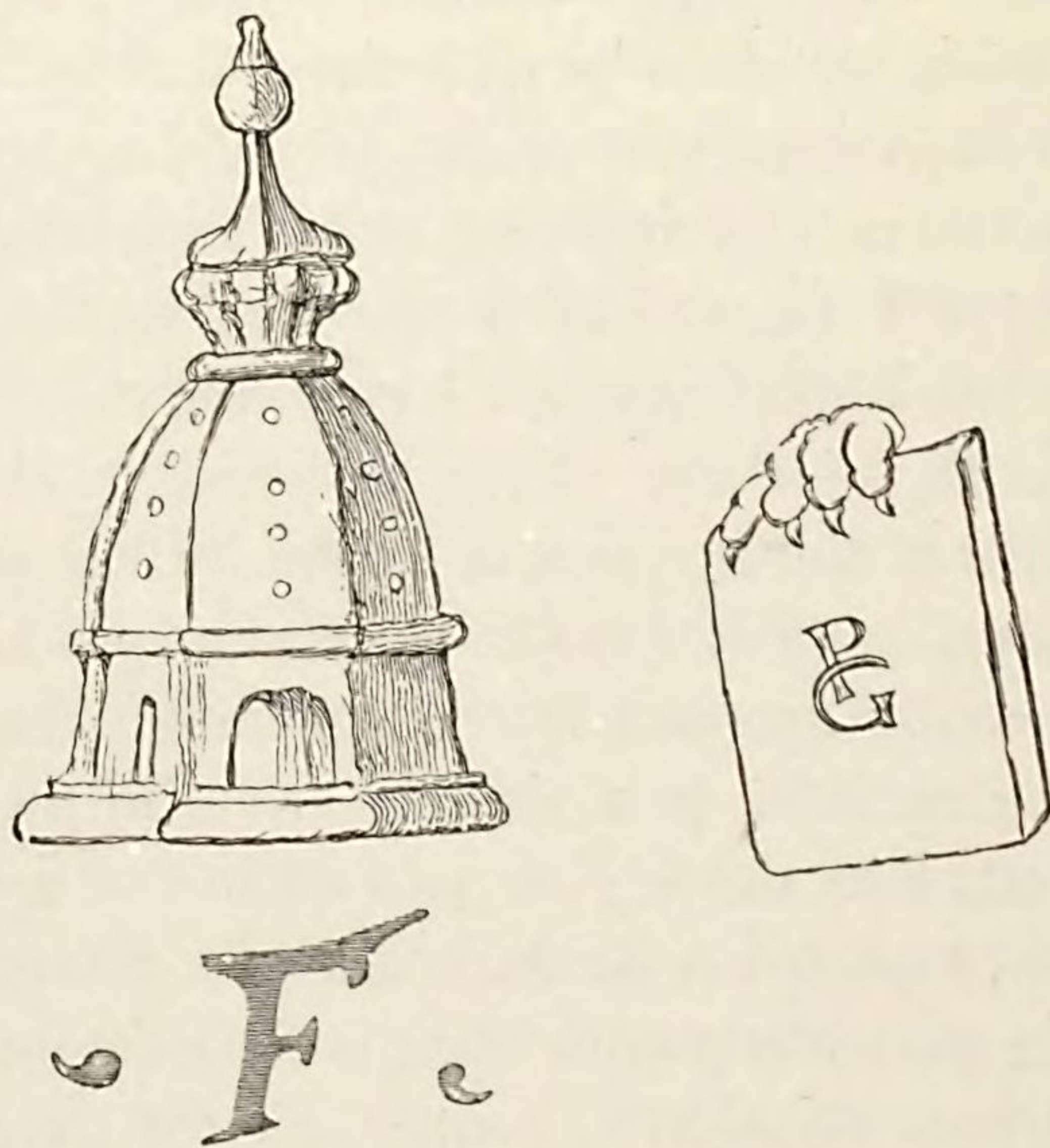
Another exceptionally fine and interesting piece, acquired in Italy by Signor Alessandro Castellani, is a shallow basin, in the centre of which the figure of St. Mark, with the lion, is painted in the usual blue pigment, and in a manner which stamps it as the work of a master's pencil. What makes this specimen particularly interesting is the existence of a monogram, composed of the letters G. and P., painted on the volume held beneath the lion's paw; while on the reverse of the piece the usual mark occurs,

¹ In the patent granted to John Dwight on April 23, 1671, occurs the passage: 'The mystery of transparent earthenware, commonly known by the name of porcelaine or China and Persian ware, as also the misterie of the stone ware vulgarly called Cologne ware,' &c. It is a question whether the 'Persian ware' here spoken of is the 'Gombrön' ware, or a true Kaolinic porcelain made in, or imported from, Persia. The beautiful coloured earthenware now usually known as Persian and Rhodian, was highly prized at that and an earlier period in England, as is proved by

extant specimens carefully mounted in silver; these were then known as 'Damas' or 'Damascus' ware, under which term we believe that the Rhodian as well as the Syrian varieties were included. In the notice upon that section of the Catalogue it will be seen that we propose to restore this appellative to those wares generally, in lieu of the less correct one, 'Persian,' by which they are now known. The pieces in silver mounts, of the date of 1596, though apparently of the Rhodian variety, were doubtless then known as 'Damas' ware.

as given in the accompanying facsimile. It has been suggested that this monogram was that of Raffaelle's great pupil, Giulio Pippi *detto* Romano; but Giulio died in 1546, whereas this porcelain was not perfected before 1580. The figure of St. Mark is after a design by Geo. Penz, one of a series of the four evangelists which H. Aldegrevier engraved in 1539.

Further researches, recorded by M. Jacquemart¹, have brought to light from the laboratory book of the Duke Francis, the details of the



experiments, which continued from 1575 to 1587. It is there stated that, about 1581, they succeeded in making a paste, containing a small quantity of kaolin from Vicenza.

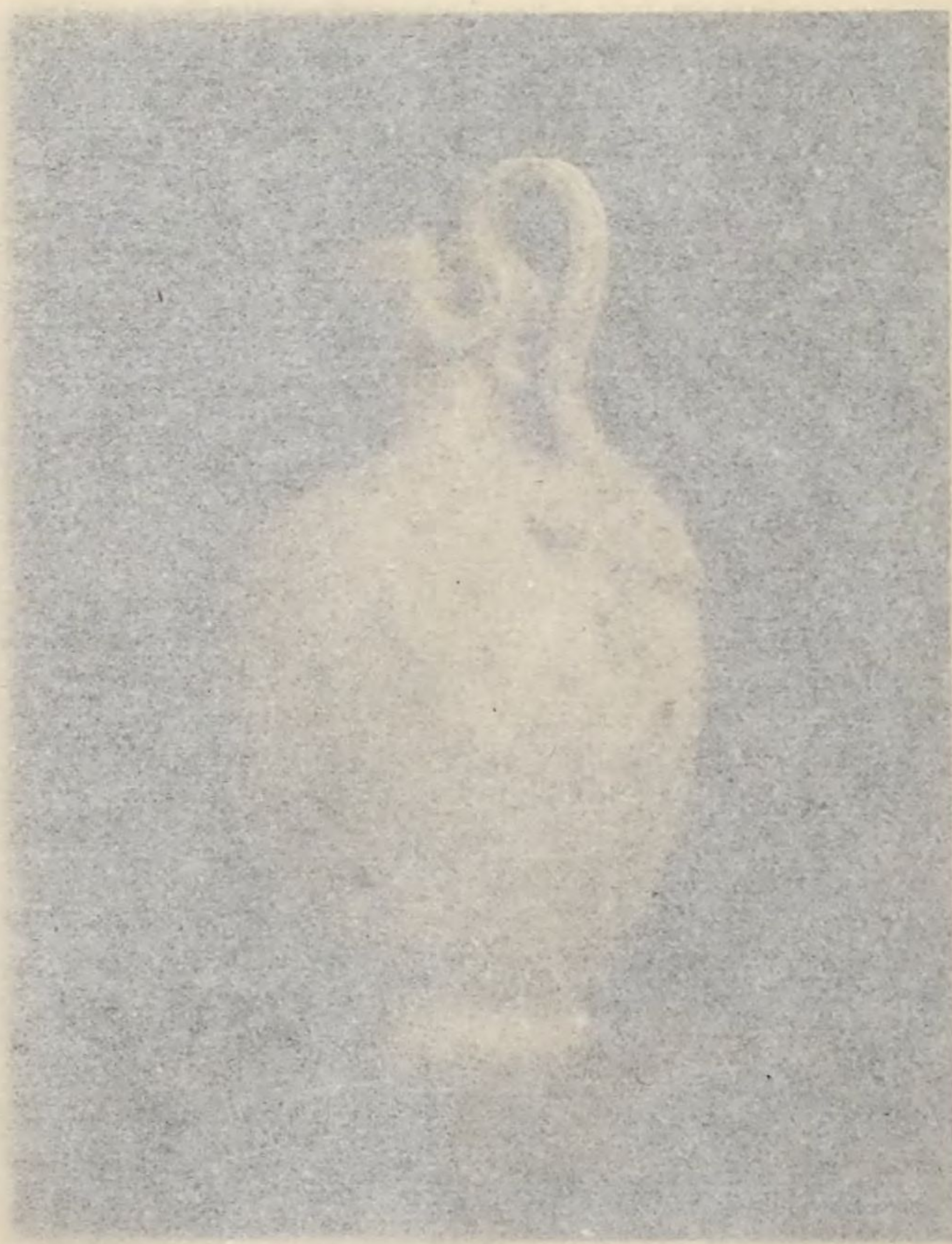
Although we possess specimens as well as historical data of this Florentine porcelain, it would seem from investigations by the Marquis Giuseppe Campori², and since by Signor Urbani de Gheltof³, that Venice and Ferrara may claim an even earlier discovery of this art, which is

¹ Gazette des Beaux-Arts, 1 Dec. 1859, Merveilles, 2^e p^{tie}, p. 135, et seq.

² Campori, Della Maiolica e della porcellana di Ferrara; R. Acad. Modena Memorie, t. v.

³ Urbani de Gheltof, Una Fabbrica di Porcellana in Venezia nel 1470; Venezia 1878. Studii intorno alla Ceramica Veneziana, 8vo, Venice, 1876. La manifattura di Maiolica e di Porcellana in Este.

PLATE I



THESEUS AND AEGLE PORCELAIN

1840-41

believed to have been known in the former city as early as 1470 (or previous to 1519), and in the latter, under Duke Alfonso II, in 1561. For further remarks on this subject the reader is referred to the introductory notice on the Ferrara fabrique, and on those of Venice and Este¹. Of such productions we only have uncertain record, no existing pieces being known which can be assigned, with any probability, to either of those early makers.

We allude to this Medician porcelain², although it is not among the classes of wares to which this volume is confined, because it is so important an episode in the narrative of the rise and progress of ceramic industry in Italy, and from its exceptional nature, one at least of the specimens being absolutely decorated by an artist whose handiwork is to be recognised upon pieces of the Urbino enamelled earthenware. The fine 'Brocca,' 15 inches high³, belonging to the Baron Gustave Rothschild, is surmounted by an elegantly formed handle, springing from grotesque winged masks, modelled in relief. The body is decorated with two belts of grotesques, divided by a narrower one, on which are masks and scroll ornaments; beneath these is a band, divided into arched panels or compartments, in each of which is a flower in somewhat Persian taste. These grotesques are executed with great freedom and force, and, at the same time, with a careful finish and delicacy, much in the manner of an unknown painter who worked at the bottega of Camillo Fontana.

¹ For further information refer to Davillier, Baron Ch., *Les Origines de la Porcelaine en Europe*. 4to, Paris, 1882.

² Of this rare porcelain three examples are in the South Kensington Museum; two in the British Museum; and one in the Ashmolean (Fortnum Collection, see plate 1).

³ This fine piece is admirably illustrated by an etching accompanying M. Jacquemart's paper in the *Gazette des Beaux-Arts*, 1859, vol. iv, p. 286, and in his larger work on porcelain. Another fine *brocca* belongs to Mr. J. E. Taylor. Other examples from the Davillier Collection are in the Louvre and at Sèvres.

CHAPTER II

MANNER AND MATERIALS OF PRODUCTION, FORMS, DECORATION, USES, ETC.

Abstract from the MS. of Piccolpasso.

WE are fortunate in possessing a manual of the Italian potter's art of the sixteenth century, in the manuscript by the 'Cavaliere Cipriano Piccolpasso Durantino,' as he signs his name on the title-page of his work. Nearly all the information on this branch of the subject, conveyed to us by Passeri, and subsequently by Sig. Giuseppe Raffaele and other writers, has been gathered from that MS., written 1548. We cannot do better than go at once to this fountain head, and epitomize the information it conveys.

After a 'prologo,' in which our worthy author defends himself from the invidious remarks of others, he tells us how the earth or clay, brought down by the river *Metauro*, was gathered from its bed during the summer when the stream was low, and by some was made into large balls, which were stowed in holes (*terrai*) purposely dug in the ground; by others it was previously dried in the sun; here it remained to mellow and purge itself from impurities, which otherwise would be injurious. This same method of gathering the material for the foundation of the wares was adopted in the March of Ancona, the Romagna at Faenza (noted for its vases), Forlì, Ravenna, Rimini, and also, as he is informed, at Bologna, Modena, Ferrara, and in Lombardy and other places. At Venice the earth of Ravenna and Rimini is worked, although they frequently use that dug at Battaglia, near Padua, but for the better sort that of Pesaro.

He also tells us that in Corfu the brothers *Giovanni* and *Luzio Tiseo*, of Castel Durante, made use of a clay gathered from the sides of a mountain after rain.

In the March of Ancona and at Genoa, the clay was sometimes dug (*di cava*). This was also the case in Flanders, that is to say at Antwerp, where the art had been introduced by one *Guido di Savino, Durantino*, and was still kept up by his sons; whilst at Lyons it was furnished by the Rhone. At Spello, in Umbria, a white earth called *terra creta* is gathered by digging parallel ditches. In Italy the earth of a light colour is better adapted for making vases and finer sorts, being less heavy; whereas the more solid red clay is used for coarser wares, tiles, &c. The (natural) 'bianco allattato' is procured by mixing the earth (of Spello?) with water, and passing it in a liquid state through sieves, &c.; this is used as a coating over certain vases once baked (an *engobe* or *slip*).

Our author enters into further details of the method of gathering the potter's clay where there are no rivers, by digging a succession of square pits connected by a channel, in the depressions between hills, into which the earth, washed by showers of rain, is collected and refined in its passage from pit to pit.

The earth for inferior wares is collected on a table and well beaten with an iron instrument weighing twelve pounds, three or four times, the workman kneading with the fingers as a woman would do in making bread, and carefully removing all impurities; it is then formed into masses, from which a piece is taken to work upon the wheel or press into moulds.

If the earth is too 'morbida,' it is placed upon the wall or house top, on sieves, through which it is washed by the rain, and gathered in old broken vases, &c., placed beneath.

For making wares 'all' urbinate' (meaning probably with a white ground) the dug clay ought to be white, for if of a blue colour it will not take the tin glaze; this, however, is not objectionable if it is to be covered with a slip of 'terra di Vicenza' (a white clay), a method which he terms 'alla castellana.' But it is the reverse with the clay gathered from the beds of rivers, the blue in this case being of the better quality.

We are told that nearly all kinds of work can be executed upon

the potter's wheel (*torno*), excepting pieces of angular or oblong shape; and a list is given of the forms which can be made, namely:—

<i>Scudelle</i>	} <i>con orlo e senza</i>	. . .	{ Large and small shallow bowls on low feet, with or without rims.
<i>Scudellini</i>			
<i>Boccali</i>	} <i>con bocca e senza</i>	. . .	{ Large and small jugs, with or without spouts.
<i>Fogliette</i>			
<i>Bacile</i>	} <i>cavati dall' argento</i>	. . .	{ Large dishes and vases, formed after pieces in silver.
<i>Bronzo</i>			
<i>Fiore da tener olio, aceto, ed acqua</i>			Bottles or cruets for oil, vinegar, and water.
<i>Fiaschi da vino, aceto, ed acqua</i>			Flasks for wine, vinegar, and water.
<i>Albarelli da spezierie e da confezioni</i>			Drug pots, and jars for preserves.
<i>Letto vari ed unguenti</i>			Pots for ointments, pomades, &c.
<i>Tazzoni o vogliam Confettiere</i>			Tazzas for sweetmeats.
<i>Ongaresche dette in Vinegia Piadene</i>			Cups on feet, called 'piadene' in Venice.
<i>Piatti strati o vogliam piani</i>			Flat plates.
<i>Piatti con fondo, piede e senza</i>			Plates with sunk centres, with or without feet.
<i>Tondi con il fondo e senza</i>			Wide bordered plates, with or without sunk centres.
<i>Saliera a fongo</i>			Circular salt-cellars.
<i>Tazzine o vogliam ciotolette</i>			Small cups.
<i>Diversi vasi cavati dall' antico</i>			Various vases, after the antique.
<i>Vasi a pera ed a palla</i>			Pear-shaped and globular vases.
<i>Vasi da due corpi</i>			Double-bodied vases.
<i>Vasi a torre</i>			Tower-shaped vases.

It is difficult for us now, to apply these names with accuracy to the variously shaped pieces, and the more so, as we are informed, that in our author's time various names were given by different artists and at different potteries to the same form. Thus the 'Vaso a pera' was also known as 'Vaso da due maniche' and 'Vaso Dorico;' and the body of such a vase was by some made in one piece, by others in two or three, making

joints at the lower part and at the insertion of the neck, and uniting them by means of lute (*barbatina*). These vases and jugs with pyriform bodies, moulded handles, and shaped spouts, or lips, were known as '*a Bronzo antico*' (fig. 1), their forms, doubtless, being derived from the antique bronze vessels discovered in excavations. The shaped and pendent lips, we are told, are first formed upon the wheel as a projecting mouth or rim, the sides of which are cut away by means of a piece of wire, leaving the spout of the required outline, and shaping and finishing it off dexterously with the hand assisted by pieces of wood called *stecca*.

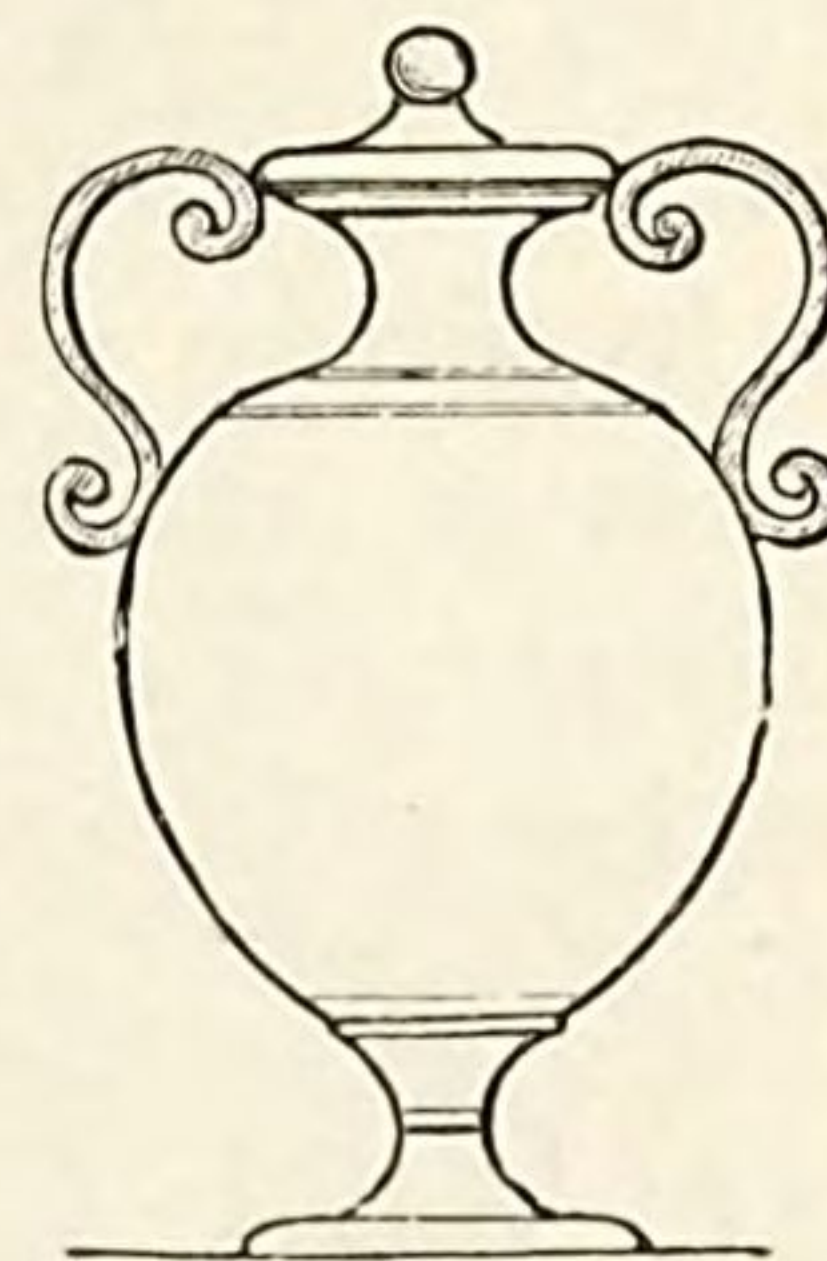


Fig. 1.

Some of these pieces have a stopper fitting into the neck by a screw, the worm of which is worked upon it by means of a piece of wood (*stecca*) formed with projecting teeth, the interior of the neck being furnished with a corresponding sunken worm. The details of all these methods are illustrated on the third table of his atlas of plates.

After telling us that the *albarello*¹, (fig. 2) or drug pot, universally known under that name, is made of different sizes and always of one piece, our author describes the manner of forming the *Vaso senza bocca* (fig. 3), a sort of puzzle jug with

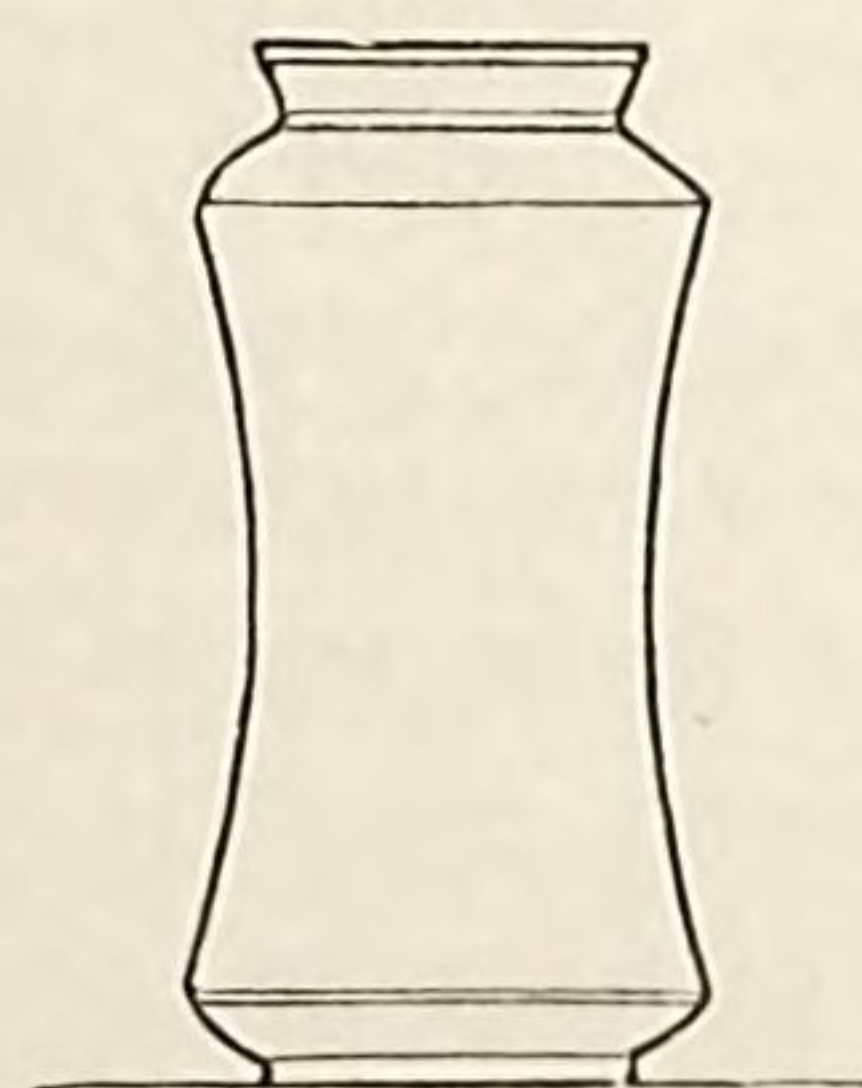


Fig. 2.

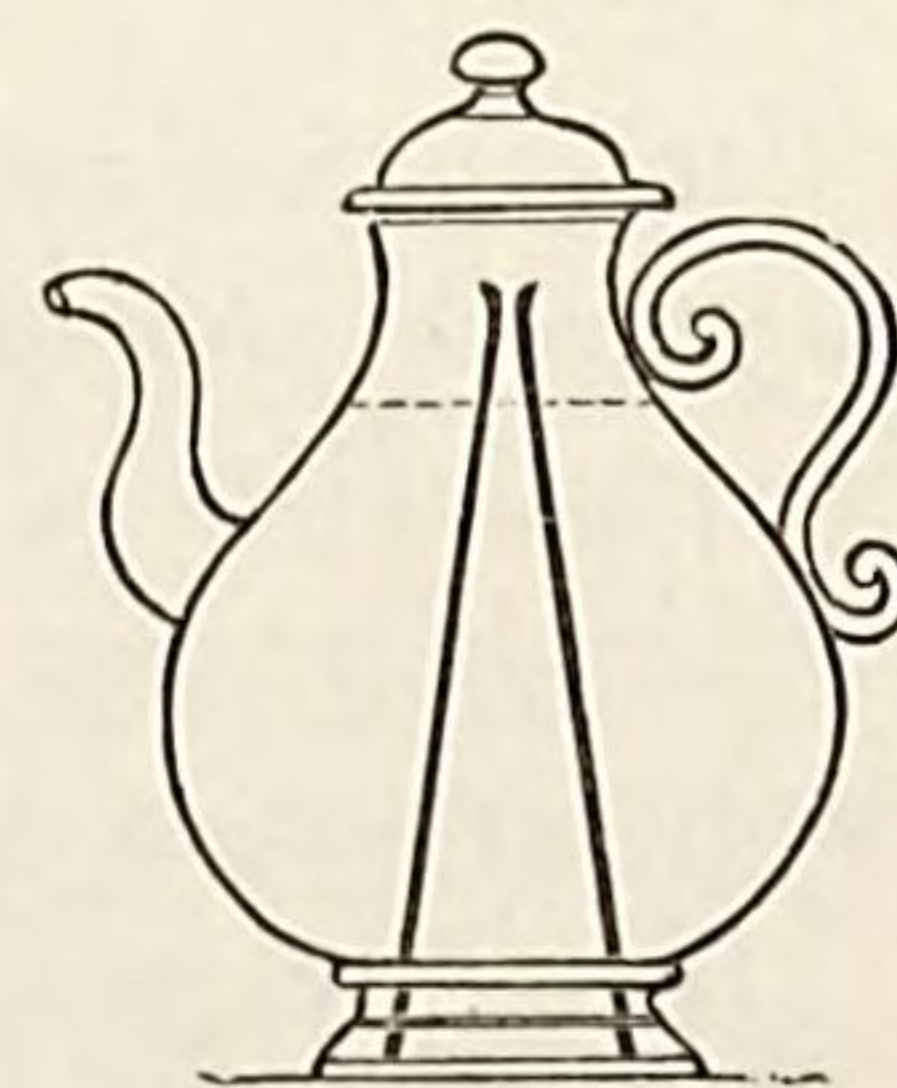


Fig. 3.

hermetically fixed cover on the top and an opening beneath the foot, from which an inverted funnel rises inside the body of the vase. To fill it, the piece must be inverted, and the liquid poured into the funnel at the foot, and it may be again poured out at the spout, when required, in the ordinary way, the vase having been placed upright.

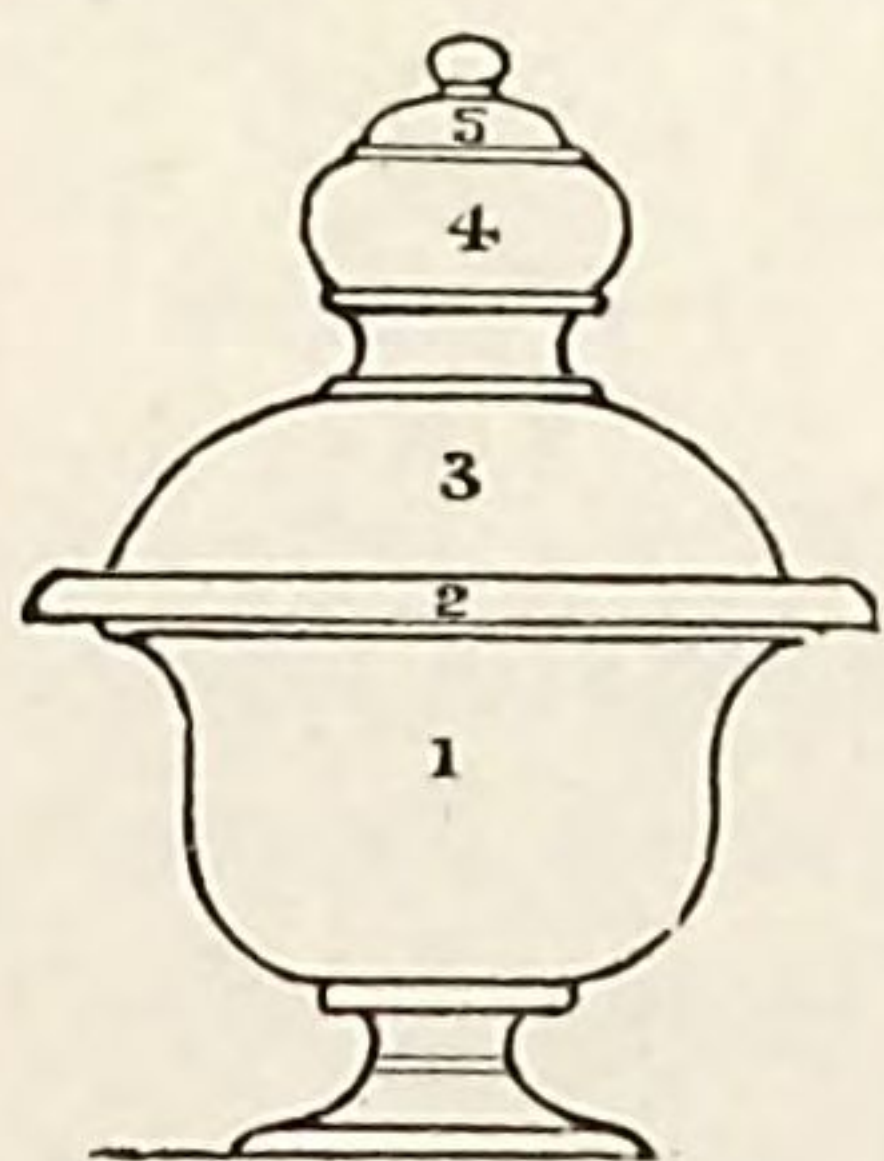
We then have a minute description of the potter's bench and wheel, with exact directions for its construction, which is simple and effective, not

¹ This form, and its name *albarello*, were probably suggested by the habit, in early days, of conveying some drugs on camel back from the East in jars formed, each of

one joint, of bamboo; we find it of the early glass-glazed wares of Egypt or Persia, and of the Hispano-Moresque enamelled pottery; its use was continuous in Italy.

differing materially from that in general use; telling us also what forms of pottery are made upon that variety, or addition to the table of the wheel, called *scudella*, which differs from the ordinary flat circular disk, known as the *mugiuolo*, only in having a semi-globular piece of wood attached to its surface.

It is hardly necessary to give another list of the forms made upon one or other of these tables, but we may follow our author in his description of that set of five, or sometimes nine separate pieces, which, fitting together,



form a single vase. These sets, known as *scudella da donna di parto* or *vasi puerperali*, were made for the use of ladies in their confinements, and consist of the following pieces:—(1) the broth basin or *Scudella*, on raised foot. Over this fits the lid (2), *Tagliere*, which also does duty as a plate for the roll or slice of bread; inverted over this is the drinking cup (3), *Ongaresca*; upon the foot of which fits the salt cellar (4), *Saliera*, surmounted by its cover (5). Piccolpasso tells us that they were sometimes also made of nine pieces, but he does not give the particulars of their arrangement.

Single portions of these are to be found in collections, but the writer is not aware of any one complete set having been preserved.

In figure 30 A, B of his atlas we are furnished with the diameters and height of the usual pieces made at the author's pottery, which were in all probability the ordinary dimensions in vogue at the time he wrote, but need not be repeated in this notice. Using either the *mugiuolo* or the *scudella*, the mass of clay, placed upon the desk, is revolved by the wheel and fashioned into form with the hands, assisted by variously shaped pieces of flat wood (*stecche*) and moulding tools of iron (*ferri*), all of which are figured in his designs.

The forms of the seggers¹ (*case*) and the composition of the clay of which they were made, as also of the *tagli*, *punte*, *smarelle*, *pironi*, &c., variously formed tripods and supports for holding the pieces to be fired, are given us in detail and accompanied by designs. The clay consists

¹ 'Seggers' are cases made of fire-clay and are baked, being thus protected from dirt pierced with holes; in these the finer wares or accident in the furnace.

of a mixture of the red earth, used for coarser wares, and the white, which is reserved for vases and finer pieces. Of this mixture the seggers are formed upon the wheel, with openings cut through the sides and bottom.

Shaped pieces with ornaments in relief, masks, spouts, handles, &c., are formed in moulds made of plaster of Paris (*gesso*) upon the original models. Upon this subject our author refers to the eighth book of the *Pirotechnica* of S. Vannuccio Beringuccio, but he nevertheless gives us the method adopted by himself. The mould being ready, the potter's clay is formed into a cheese-shaped mass, of a diameter suitable to the size of the mould; from this slices are cut by means of a wire worked over two pieces of wood of the thickness of the required slice, and placed at either side of the cheese of clay. A slice of even thickness being thus obtained it is pressed by the hand into the hollows of the mould; that for the other side of the piece is then steadily pressed over the clay which occupies the corresponding mould, and the excess exuding from the edge between is neatly cut away. The foot would be similarly formed in another mould, and subsequently attached to the bowl by means of lute (*barbatina*).

This lute is made of the finer quality of clay, much worked and allowed to dry, then mixed with a certain quantity of the shearings of fine woollen cloth, kneaded with water, and diluted to the consistence of thick cream.

To make shaped vases or ewers (*bronzi antichi*), a mould is formed to each side of the piece, uniting longitudinally at the handle and spout; the clay pressed into each of these is neatly cut from the edge by means of the *archetto*, a wire strained across a forked stick, and joined to the corresponding side with *barbatina*, by which also the handle, formed in another mould, is attached to the piece, the inside being smoothed at the joint by means of a knobbed stick (*bastone*). The pieces known as *abborchiati*, such as salt-cellars with ornaments in rilievo, are formed in the same manner, as are also the *smartellati* or tazze, &c., formed after the manner of pieces in beaten metal (*repoussé*) with bosses and radiating compartments in relief. Of these many exist in collections, the majority—decorated with yellow and white grotesques, relieved by green, &c.,

on a dark blue ground, and with central medallions painted with heads or figures of the young St. John and other saints, or cupids, on yellow ground—are usually, and perhaps rightly, ascribed to the fabrique of Faenza. It is, however, clear, from the drawing given by Piccolpasso (Tav. II, fig. 44), that such pieces were also made at Castel Durante, and it is perhaps difficult to decide between those produced at the one or the other fabrique. They were also made at Gubbio. The basket-like pieces (*canestrelle*) were similarly moulded.

Having told us in his first book the nature of the clay and the manner in which it was formed into shape by turning or by moulding, Piccolpasso in his second book gives the receipts for and methods of preparing the glaze and colours, beginning with the *marzacotto*, the silicate of potass, or glass, which is the foundation of all glaze.

He begins by telling us that, when in November and December the wines are racked from the lees, these last (*feccia*) should be gathered on filtering bags and made into balls, which, being dried, are burnt with the addition of a few dry sticks in a place at some distance from the town, on account of the bad smell which they emit; they are surrounded by a low wall of brick or stone, and the pure white ash is collected in jars or barrels, slightly moistened to make it adhere together, and reserved for use. This is the potash or alkaline element, and is preferred to that made by burning the tartar (*grepola*) collected by scraping from the wine casks, and burnt upon large unglazed pans placed over the furnace, although this last is used by those who make vases 'alla Castellana' (? sgraffiato ware).

The next element is the siliceous sand, best procured from San Giovanni near Terina, beyond the Arno in Tuscany, which is white and clear as silver, heavy and free from impurity, and is known as *rena di San Giovanni*. Another kind, but of less excellent quality, comes from the Lake of Perugia; but it is not so white. In Venice and Padua they use a red-coloured sand from Udine, while at Verona and in Corfu certain stones with clear silvery centres are burnt and reduced to powder for the purpose. Of these ingredients—

<i>Rena</i> (sand)	lbs. 30
<i>Feccia</i> (potash)	„ 10 to 12

are intimately mixed together, and kept in earthen jars ready for fusing.

The preparation of the *Bianchetto* is next described.

Take of the best Flanders tin (*stagno*) as much as you require, and melt it in a clean iron or earthen vessel, from which it is to be poured into one of wood, and kept rapidly stirred with a wooden pestle; it will be converted into cinders (oxide of tin); another method is to squeeze the melted metal through a cloth. Then lay a sheet of paper on a common earthen pan, and spread the oxide, covering it with a broken dish or pieces open at the sides, that the fire may enter when it is baked.

For the *Verde*, or green colour, take some pieces of old copper and expose them to the fire in a shallow pot; it is better when it becomes of a red colour than when black, which proves it to be too much burnt, and requires to be mixed with alternate strata of sulphur and salt, and again placed in the furnace. So prepared and powdered it is known as *ramina* or *rame adusto*. Then take—

<i>Antimonia</i>	lb. 1 or 3
<i>Ramina</i>	„ 4 „ 6
<i>Piombo</i> (<i>brusciato</i>)	„ 1 „ 2

well mixed and pounded together. The antimony comes from Siena, and from the Maremma and Massa, but that received from Venice is the best.

The *Zallo*, or darker yellow, is produced by the rust of iron, the best being that scaled from off old anchors; this is to be burnt in an earthen pot. Some afterwards soak it in urine, and others burn it with sulphur, as above described for the copper. Of these—

<i>Ferracica</i>	lb. $\frac{1}{2}$ 2 or $1\frac{1}{2}$
<i>Piombo</i>	„ $1\frac{1}{2}$ 5 „ 2
<i>Antimonia</i>	„ 1 3 „ 2

Some add a little *feccia*; the whole is then well pounded together and placed on paper in a dish.

The *Zallulino*, or paler yellow, is made with—

<i>Antimonia</i>	.	.	.	.	.	lb. 1 or 2
<i>Piombo</i>	.	.	.	.	.	„ 1½ „ 3
<i>Feccia (once una)</i>	.	.	.	.	.	oz. 1 „ 1
<i>Sal comune</i>	„	.	.	.	.	„ 1 „ 1

These are all the made or compounded pigments used in the art ; the natural ones are : Zaffara, called also *azzurro*, for producing a blue colour, and which is brought from Venice ; and Manganese, which is found in the neighbourhood or brought from Tuscany.

We are then told the manner of constructing a reverberatory furnace, in which the tin and lead can be oxidized, and which is built of brick with an earth called *sciabione*, probably a sort of fire-clay. It consists of an elongated square structure, divided longitudinally into two compartments, in one of which is placed the fire, while the other is occupied, on a higher level, by a shallow tray or trough made of *tufo*, a volcanic stone, or of brick work, to contain the metals, upon and over which the flame of the burning wood is made to play in its passage to the draft hole at the end. The metals are always mixed in the proportion—

Tin (<i>Stagno</i>)	.	.	.	.	.	lb. 1
Lead (<i>Piombo</i>)	.	.	.	.	.	„ 4, 6 or 7

according to the quality required and the nature or purity of the tin. These furnaces are capable of oxidizing from 100 to 200 lbs. at one firing ; and the mixture of oxides when prepared is called *Stagno accordato*. Lead alone oxidized is known as *Piombo abbruciato*. As the oxide forms upon the molten metal it is drawn off by an iron instrument and collected in a clean copper vessel.

The (artificial) *bianco allattato*, or milky white, which was invented by the Duke Alfonso d'Este, of Ferrara, although wrongly called *bianco Faentino*, white of Faenza, is composed of 35 or 40 parts of tin to 100 of lead, both of which must be of the best quality, according to the proverb 'Piombo tedesco, stagno fiandresco.'

The proportions of ingredients used at Urbino for the colours, &c., differ but slightly from those given above, and at Città di Castello in the

Marches, and many other places, varying quantities of the same substances are used to produce the pigments, glaze, &c. We do not, however, think it necessary to reprint all these details, which, by our practical author's own admission, are varied according to the quality of the ingredients and the experience and practice of the 'maestro'; but merely give the proportions for making the *Marzacotto alla Castellana* when tartar is used instead of *feccia*, namely, seven parts of the burnt tartar to thirty of sand; and again a Venetian recipe for a tinted glaze, probably that which we find on the Venetian wares of the middle of the sixteenth century, viz.:—

<i>Feccia</i> (potash from wine lees)	.	.	.	lbs.	20
<i>Rena</i> (siliceous sand)	.	.	.	„	40
<i>Azzurro</i> (zaffir)	.	.	.	oz.	8
<i>Ramina</i> (oxide of copper)	.	.	.	„	4

At Venice also they frequently made use of *cenere di levante* instead of *feccia*, than which they were much stronger; these probably were the ashes of marine plants, imported from the Levant, and contained soda for their alkaline base. They also added some *tuzia alessandrina*, a sublimate from the calamine stone used in making brass, to the ingredients for producing the yellow pigment *zallulino*. In the Marches bol-armeniac was used in the preparation of *zallo*.

The construction of the furnaces is the next subject for consideration. They were built of brick, and of an elongated quadrilateral plan, divided into two stories by an arched floor, pierced to allow a free circulation to the heat; the upper chamber, which is higher than the lower, is furnished with four small openings on the upper part of either side (*vedette*), and nine similar ones in the vaulted roof; the lower chamber has a well, or depression, sunk about one foot beneath the surface, to receive the ashes from the fire, and both it and the upper one have an arched opening or feeding door (*bocca*) at one end. The dimensions usual at Castel Durante were six feet long by five wide, and six high, but in Venice they were larger, for, says Piccolpasso, 'I have seen one at the house of M^o Francesco di Pier ten feet wide by twelve long, outside, having three openings to feed the fire.'

In the upper chamber the wares are placed for baking, the finer sorts being enclosed in the seggers (*case*) piled one above another, and the coarser arranged between, supported by pieces of tile, &c., and so packed as to fill the chamber as much as possible without impeding the free current of the fire. This is the first baking, and at the same time the pigments, prepared as previously described, are submitted to the action of the fire in the upper part of the furnace. The opening to the upper chamber is then roughly bricked and luted up, leaving only a small orifice (*bocchetta*) in the upper part. The small lateral openings (*vedette*) are also closed, and those in the roof loosely covered with pieces of tile. The vases containing the mixture of sand and *feccia* for making the *marzacotto* are then placed upon each other under the furnace at the further end (probably in the lower or fire chamber). All being prepared, and invoking the name of God, 'uso Cristiano,' with the sign of the cross, take a handful of straw and light the fire made of well-dried wood placed in the lower chamber; this must be gradually increased for four hours, taking care that it is never pushed too much, lest the pieces run, or become too hard to receive the glaze. The furnace should be of a clear heat all throughout, and so continued for about twelve hours, drawing away the ashes from below with the *cacciabragie* or rake. When sufficiently baked let the fire burn out, and remove the cinders that all may become cool.

The narrative changes at this exciting moment, and we are afforded an accurate description of the various mills (*mulini*) used for grinding the glaze and colours at Urbino, Venice, and other sites of the manufacture, which consist of fixed sunk tubs, at the bottom of which is a smooth flooring of flint stones accurately joined; upon this bed slides or works a smaller stone disc (*macinello*), with an eccentric circular motion, produced by its being fixed upon the end of a bent perpendicular axle worked with a lever by hand power, or with cog and spindle moved by a water-wheel (one of which he had seen at Fuligno) or draught animal.

Before lighting the furnace the ingredients for the *marzacotto* had been placed at the farther end of the fire chamber underneath; when taken out it will be found fused into a mass; from this the containing vase must be broken away, and the glass itself crushed in deep wooden mortars,

pulverized, sifted and washed. To make the ordinary white enamel or *bianco comune* take of—

<i>Marzacotto</i>	lbs. 30 32 or 31
<i>Stagno</i> (mixed oxides of tin and lead) (<i>vide ante</i>)	„ 12 12 „ 11

and for its *coperta* or outer glaze—

<i>Piombo</i> (oxide of lead)	lbs. 17 16 or 8½
<i>Rena</i> (sand)	„ 20 20 „ 10
<i>Feccia</i> (potash)	„ 12 13 „ 6
<i>Sale</i> (common salt)	„ 8 9 „ 4

In each case the ingredients are to be fused together, pounded and ground in the mill.

As in the preparation of the colours, so we find that at Urbino and other fabriques the proportions of these ingredients were varied according to their quality, the character of the wares, and the habit of the *maestro*, a larger quantity of the oxide of tin being used to produce a purer white enamel, as at Ferrara, where the proportions for the *Marzacotto Ferrarese* were—

<i>Stagno</i>	lbs. 6 6 or 7
<i>Rena</i>	„ 5 5 „ 5
<i>Sale</i>	„ 3 9 „ 9
<i>Feccia</i>	„ 5 4 „ 6

mixed, melted, pounded and milled; to 24lbs. of this composition add 24 lbs. of *Stagno*, 24 of *Rena*, and 7 of salt, and again mix, fuse, and reduce to fine powder in the mortar and the mill.

It is not necessary to quote from our author the many various recipes he gives, the preparation and composition of which are all founded on the same principles, except in the case of using a 'slip' or 'engobe' of white earth, as practised at Città di Castello, Fuligno, &c.

In these cases the piece, after the first baking, is dipped into a bath of white earth of Vicenza, which has been milled into a creamy consistence with water. It is then again slightly baked, and ready to receive the glaze, composed of 9 lbs. of *marzacotto* and 3 of *Piombo*.

By many, a small quantity of *zaffara* is added to the mixture in the varying proportions of 3 ounces to from 15 to 60 lbs. of *bianco*.

A black pigment is composed of—

<i>Rame arso</i> (burnt copper)	lb.	1	or	0	or	0
<i>Manganese</i>	.	.	.	„	1	„ 1 „ 1.3 oz.
<i>Rena</i> (sand)	.	.	.	„	6	„ 12 „ 12
<i>Piombo</i> (oxide of lead)	.	.	.	„	10	„ 12 „ 14
<i>Zaffara nera</i>	.	.	.	„	0	„ 1 „ 2½

‘And now I will give you the “*sbiancheggiati*,” that is made in Lombardy, bearing in mind that the earth of Vicenza is used, as has been said of the colours of Castello—

<i>Rena</i>	.	.	lbs.	5	<i>Piombo</i>	.	.	lbs.	10
-------------	---	---	------	---	---------------	---	---	------	----

making the design (*dipingasi*) on the white earth, when they shall have had the earth of Vicenza; I would say with a style of iron of this kind (gives design), and this drawing is called “*sgraffio*” (p. 41).

This is an interesting passage, connecting as it does these incised wares with the fabriques of Lombardy, to which, from the character of the designs upon the earlier pieces, we have always assigned them.

Neither need we follow our amorous Maestro through all the poetic rhapsodies of his 42nd page, in which he tells us that he has undertaken the work to relieve his mind from constant thought of his beloved lady, whose various charms he compares, in high-flown eulogy, with all that is glorious in nature and in art; for, says he, ‘the more I seek to free myself from amorous thoughts by the combination of a *piombo* and a *stagno*, to my soul the beautifully proportioned features of my “bella amata” constantly appear, reflected, as it were, in the various colours; but I know no lustre that would paint her golden hair, or black that is not inferior to that of her beauteous lashes. The flash of her divine eyes is comparable to nothing but the scintillation of the sun’s rays. The beautiful “bianco di Ferrara” appears black, harsh, and red when placed beside her smooth and delicate arm; and for her smile! art is incapable of producing any object that could cause a fraction of the happiness which it conveys.’

Oh! admirable potter, whose art not only fashioned the cold clay into forms of beauty, and clothed them with colour 'rich as an evening sky,' but drew poetic simile from earthy mixture in mentally painting her charms, which hand could not portray. How gladly would we possess one of those love tokens, those *tondini*, with Cupid in the midst, or hearts united by the silken ribbon, or the piercing dart, or inefficient portrait of your 'bella incognita,' upon which you must have expended all your artistic power to make it worthy of her acceptance and of the reward of that 'dolcissimo riso.'

In his third book he goes into further details of the glaze and colours, manner of painting, firing, &c.

The *bianchetto*, which is only once baked, and the other colours, being removed from the furnace, are triturated with water on a *piletta*, or hand colour mill, or by means of a pestle and mortar, to reduce them to a fine powder, and passed through a horse-hair sieve. Some grind them on a slab of porphyry, which is even better. The green pigment may be baked two or three times. The *zallo* and the *zallulino*, after once or twice baking, are covered with earth and again baked in the hottest part of the furnace.

The white enamel glaze, having been properly milled, and fined through a sieve, is made into a bath with water to the consistence of milk. The pottery baked in biscuit is taken out of the furnace, and after being carefully dusted with a fox's tail, is dipped into this bath of glaze and immediately withdrawn, or some of the pieces may be held in the left hand, and the liquor poured over them from a bowl. A trial piece should show the thickness of glove leather, in the adhering coat. The *invetriatura* having been thus applied, the pieces are allowed to dry, and are now ready to receive the painting. This is executed with coarser and finer brushes or *penelli*, made of goats' and asses' hair, and the finest of the whiskers of rats or mice; the ordinary wares being held in the left hand or on the left knee, and the finer in wooden cases, lined with tow, to prevent rubbing. A different brush must be used for each colour. The painters generally sit round a circular table,

suspended from the ceiling, which turns round, and upon which the different pigments are placed.

The outlines and shadows are painted with a mixture of *zallo* and *zaffara nera* in the proportions of 2 parts of the former to $\frac{1}{2}$ and $1\frac{1}{2}$ of the latter, the first mixture producing the lighter tint known as *mista chiara*, the second a darker colour, the *mista scura*. With the former the sketch is made, and the shadows put in; with the other you retouch and finish. In the absence of *zaffara nera* make a mixture of equal quantity, composed, one half of good zaffir and one half of manganese, to add to the *zallo*.

For a tree, dead flesh, stones, and certain roadways in full light, take of—

Zallulino, 2. *Bianchetto*, 3 or 4 parts.

For timber or woodwork, and some roads, with the stones reddened,

Zallo, 1. *Bianchetto*, $1\frac{1}{2}$ or 2.

For the sky, the sea, steel, and other iron, &c.

Zaffara, 1. *Bianchetto*, 2 or 3.

For ploughed land, street, ruins, and stone work,

Mista chiara, 1. *Bianchetto*, 2.

For green fields, certain foliage, or shrubs, in sunlight,

Zallulino, 1. *Ramina*, 2.

For the hair,

Zallulino, 2. *Zallo*, 1.

The painters, nevertheless, vary these proportions, and the pigments are used lighter or darker as they may require.

Piccolpasso states (p. 48) that as yet a red colour is unknown to their art, but that he has seen it used in the 'bottega di Vergiliotto in Faenza,' beautiful as cinnabar, but it is deceitful or uncertain. It is made by grinding *bolo-arminio* with red vinegar, and painting over the *zallulino*. This may probably be the rich red, notable upon some of the wares attributed to Faenza, and also abundantly used at Caffaggiolo.

Certain precautions, we are told, are necessary in using the *bianco*

ferrarese, which is apt to have air bubbles, being applied twice as thick as the ordinary enamel, and moreover can only be painted over with the black and blue zaffir, the former for outlines, the other for shading, using only *zallulino* and *zallo* for finishing the subject.

From the excellent Ferrara white invented by Duke Alfonso, we are led to consider the method of glazing ordinary common pans and other vessels.

<i>Piombo</i> (oxide of lead)	.	lbs. 3	21 or 20
<i>Rena</i> (sand)	.	„ 2	7,, 8
<i>Ferraccia</i> (oxide of iron)	.	oz. 1½ lbs. 1	„ 1

this being, in fact, nothing more than the ordinary yellow coloured lead glaze used for the inside of common red earthenware in England and elsewhere.

To return to the painted pieces; these, after being dried in a clean place, taking care that the *bianco* is not chipped or rubbed off, are painted with *zallulino* on the outer edge, and are then ready to receive the *coperta* or outer glaze; the composition of this, corresponding with the enamel, has been already given (p. 57), and it is milled and prepared in every way like the *bianco*. The bath, similarly prepared, must be more liquid, as a thinner translucent coating only is required over the colours; into this the pieces are dipped, precisely as in the former process, and being again dried, are ready for the final firing. For this purpose the furnace, after being well cleaned, is lined under the arching with a luting, composed of *sciabione*, a sort of fire-clay mixed with asses' dung, and iron scales from the blacksmith. The furnace is then filled with the wares in their seggers, &c., in which the pieces are supported by points or *pironi*, tripods, triangles, &c., made of clay, as on the first baking, and the fire applied in the same way by the lower chamber. Care is required in packing the furnace, that it be full without overcrowding, and that a free current be left for the heat to pass among all the pieces, filling spaces not occupied by the seggers with crude wares, colours to be baked, &c., as before.

After prayer and thanksgiving to God, commence the fire, not, however, without observing the state of the moon, for this is of the greatest

importance. Those who are old and experienced in the art state that you should avoid firing at the waning of the moon; the fire will want in brightness, as the moon wants in splendour. Avoid also doing it at the period of the aquatic signs of the zodiac, as this is very perilous. The heat is to be increased little by little, avoiding smoke in the furnace; and after about eleven hours of firing open one of the side *vedette*, and see if all is bright and clear within. This do also with the others; and should one part be less heated than another, place additional fuel at that end, opening the upper orifices in the roof, that the draught may be increased in that direction. When all is equally fired, allow it to go down, but in order to examine whether it has succeeded, take the *vedetta*, a long iron rod, at the end of which is a socket, in which place a piece of dried willow wood; introduce this at the lateral openings and it will take fire, illuminating the interior, and enabling you to examine the state of the wares.

Our author finishes his third book by referring to a series of designs in his atlas, illustrative of the styles of decoration; they are as follows:—

Trofei.—Arms, musical instruments, books, tools, &c., spread over a coloured ground; of very general use, particularly in the State of Urbino.

Rabesche.—Arabesques of oriental derivation, after damascened work, generally upon a light ground, and more in use at Venice and Genoa.

Cerquate.—Wreaths and diapering of oak branches, and acorns; much used in the Duchy of Urbino, in compliment to the reigning family, Della Rovere. Generally in dark yellow on a blue ground, and frequently encircling a central medallion.

Grotesche.—Male and female figures, with foliated limbs and in grotesque combinations, with animals, &c.; on white, and on coloured grounds.

Foglie.—Leafage covering the surface. Genoa and Venice.

Fiori.—Flowers intertwined, with birds in *camaïeu*. Venice.

Frutti.—Fruits mixed with foliage, similarly used.

- Foglie da dozzena*.—A coarser variety of *foglie* on inferior wares. Much made at Venice.
- Paesi*.—Landscapes, with buildings, &c. Also frequent at Venice and Genoa.
- Porcelan*.—Light scroll-work, foliated and with flowers, in blue on a white ground.
- Tirata*.—Strapwork or interlacings, mixed with light foliated scrolls on a white ground, with or without a central white ornament.
- Sopra Bianco*.—More accurately called ‘bianco sopra bianco,’ Grecian honeysuckle, and various ornament painted in a white pigment on a white ground.
- Quartiere*.—Foliated decoration, in equal compartments, radiating from the centre.
- Groppi, con fondi e senza*.—Strapwork interlaced to form figures, or to enclose medallions with busts, &c., on a darker ground, and intermixed with foliated ornament.
- Candelliere*.—Grotesques arranged with symmetry, generally about a central foliated stem. Much used in the Duchy of Urbino.
-

In a supplement Piccolpasso gives us an account of the manner of making *majolica*, and it will be observed that throughout his narrative he has never applied that term to the painted and glazed wares produced at his own ‘bottega,’ or at any of the others to which he refers.

He tells us that he feels he ought not to omit the account of it, which he has received from others, although he has never made, or even witnessed the making of it himself (‘non ch’ io ne abbia mai fatto ne men veduto fare’). ‘I know well,’ he says, ‘that it is painted over finished works; this I have seen in Ugubio, at the house of one Maestro Cencio’; except that the portion of the design which is to receive the lustre colour is left white at the first painting; thus, a figure in a grotesque whose extremities are to be lustred will only have those parts painted which are to be coloured, leaving those extremities merely sketched in outline on the white ground; these, after the colours have been set

by firing, are subsequently touched with the lustre pigment, composed as follows:—

Rosso da Majolica.

	A.	B.
Terra Rossa . . . oz.	3	6
Bolo Arminio . . . „	1	0
Feretto di Spagna . . . „	2	3
Cinabrio . . . „	0	3

To the second mixture B (called ‘majolica d’oro’) add a *carlino* of calcined silver, grinding them all together, then place them in a pipkin, with a *quattrino*¹, and fill with red vinegar, in which they are to macerate until the latter is all consumed; it is then again ground up with more vinegar, and applied with a brush to those parts of the design to be lustred. The process of firing differs from the former one, inasmuch as the pieces are not enclosed in seggers, but are exposed to the direct action of the flames.

The furnace is differently constructed, the fire chamber square in form, having no arched roof pierced with holes, but only two intersecting arches of brick to support the chamber above, the four corners being left as openings for the free current of the flames. Upon these arches is placed a large circular chamber or vessel, formed of fire-clay, which fits into the square brick structure, touching at the four sides, and supported on the intersecting arches beneath, but leaving the angles free. This inner chamber is pierced in all directions with circular holes, to allow the flames free passage among the wares. The method of building these furnaces is kept guarded, and it is pretended that in it and the manner of firing consist the great secrets of the art. The *scudelli* are packed with the edge of one against the foot of another, the first being supported on an unglazed cup. The furnaces are small, only from three to four feet square, because this art is uncertain in its success, frequently only six pieces being good out of a hundred; ‘true the art is beautiful and ingenious, and when the pieces are good they pay in gold.’

Only three varieties are produced, golden, silver, and red; other

¹ Small copper coin.

colours can only be given by the other method. The fire is increased gradually, and is made of *palli* or dry willow branches; with these three hours' firing is given; then, when the furnace shows a certain clearness, having in readiness a quantity of dry broom (*ginestre o vogliam spartio*) cease using the willow wood, and give an hour's firing with this; afterwards, with a pair of tongs remove a sample from above. Others leave an opening (*vedetta*) in one of the sides, by which a sample or trial, painted on a piece of broken ware, can be removed for examination, and if it appears sufficiently baked, decrease the fire.

This done, allow all to cool, then take out the wares, and allow them to soak in a lessive of soap-suds, wash and rub them dry with a piece of flannel, then with another dry piece and some ashes (of wood) give them a gentle rubbing, which will develop all their beauty.

'This is all, as it appears to me, that can be said about the *majolica*, as also about the other colours and mixtures that are required in this art.'

The foregoing is an abstract or epitome of this curious and interesting manuscript, which gives us a perfect idea of the manner, and comparatively simple appliances, under which these beautiful and highly decorative examples of the potter's art were produced in Italy during the fifteenth and sixteenth centuries. The *rationale* of these processes is clear enough, and requires no comment, but we may perhaps remark, that whereas the fixing of the glaze and colours in the ordinary process is merely produced by a degree of heat sufficient to liquefy and blend them, in the case of the metallic reflection a different effect is requisite, and different means are adopted. The pigments consist partly of metallic salts, which being painted on the wares, after exposure to a simple heat for some time, have then directed upon their glowing surface the heated smoke given off by the fagots of broom; this smoke being in fact carbon in a finely divided state, has great power, at a high temperature, of reducing metals from their salts; painted on the wares these are thereby decomposed, leaving a thin coat of mixed metal, varying in colour and iridescence from admixture with the glaze and other causes, and producing the beautiful effects so well known.

Scripture subjects are perhaps more general upon the pieces of early date, particularly those of Faenza, on which designs from Albert Dürer, Martin Schön, and other German painters are found, executed with the greatest care; such subjects were also used at Caffaggiolo. The Renaissance spirit, awakening a passion for the antique, declared itself in numerous representations from Greek and Roman history and mythology, scenes from Homer, the Metamorphoses of Ovid, and the like, which formed main stock subjects for the wares of the Umbrian fabriques, excepting always the sacred histories delineated by Orazio Fontana and others, from the designs of Raffaele and his scholars. A very beautiful drawing of his school, and which has been ascribed to Raffaele's own pencil, is in the Royal Collection at Windsor. It is for the border of a plate, and consists of a continuous circular group of amorini, dancing in the most graceful attitudes. It was among the artists of this Duchy that the habit of writing the subject on the back of the piece chiefly prevailed, and instances of curious spelling and strange Latinity frequently occur. Transmutation of subject is not rare, as the burning of the 'Borgo' for the siege of Troy, and others.

Nor need we here give illustrations or enter into many details of form; they appear to have varied considerably at different localities of the craft, all partaking of a classic origin, mixed with some Orientalism in the earlier, and Gothic forms in the more northern pieces; but upon all the exuberance of fancy and rich ornamentation characteristic of the Italian 'cinque-cento' is made evident, as it is upon the furniture, the bronzes, and the jewellery of that artistic period.

There can be little doubt that the maiolica and finer painted wares were looked upon at the time they were produced as objects of ornament or as services 'de luxe.' The more ordinary wares or *dozzinale* were doubtless used for general domestic purposes in the houses of the higher classes, but the finer wares decorated by better artists were highly prized. Thus we find that services of such pieces were only made for royal or princely personages, frequently as presents from the reigning prince of the State in which they were produced. So also at Sèvres and at Meissen, although it does not appear that the Italian fabriques were maintained in the exclusive hands of royalty, except perhaps in some few

instances. Some of the choicest specimens in our cabinets were single gift pieces; small plates and *scodelle*, which it was then the fashion for gallants to present, filled with preserves or *confetti*, to the ladies of their choice. Many of these are of the form known as *tondino*, small, with a wide flat brim, and sunk centre; in this the central medallion was generally occupied by a figure of Cupid, hearts tied with ribbon or pierced by arrows, the *fede* or joined hands, and similar amatory devices, or with a shield of arms and initial letters. The borders are painted with grotesques and trophies, among which sonnets and music sometimes occur, and medallions with love emblems, portraits, and armorial bearings. These *amatorii* pieces also occur as large plates and deep saucers, *bacinetti* or *tazze* and *fruttiere*, the surface of which is entirely covered with a portrait of the beloved, accompanied by a ribbon or banderole, on which her name is inscribed, with the complimentary accompaniment of 'bella,' 'diva,' 'paragon di tutti,' &c. Other such pieces are decorated in the manner of the *tondini*, curious amatory sentences and emblems being introduced among the ornaments. Jugs, vases, and other shaped pieces were also decorated in a similar style. A curious example, formerly possessed by the Marquis d'Azeglio, is figured in Delange's *Recueil* (pl. 8); it is a bell made of this pottery, and inscribed 'Bella dei Belle.'

There is little doubt that many of the pieces ostensibly for table use were only intended and applied for decorative purposes, to enrich the shelves of the 'credenza,' 'dressoir,' or high-backed side-board, intermingled with gold and silver plate, Venetian glass, &c. Such pieces were known as 'piatti di pompa,' or show plates, and among them are some of the most important and beautiful of the larger dishes and bacili, as well as the more elaborate and elegant of the shaped pieces.

All objects for table use: inkstands, ornamental vases, and quaint surprises; salt-cellars of curious forms; jugs of various size and model; drug pots and flasks in great variety; pilgrims' bottles, vasques, and cisterns (*rinfrascatoio*), candelabra and candlesticks, rilievs and figures in the round; in short, every object capable of being produced in varied fancy by the potter's art; even to beads for necklaces, or whorls

for spinning (*fusciarolli*), some of which are in the writer's collection, decorated with knot work and concentric mouldings, and inscribed severally ANDREA · BELLA = MARGARITA · BELA; = MEMENTO · ME ·; these and similar examples in the British Museum, are finished with considerable care, and are probably of the earlier years of the sixteenth century.

CHAPTER III

COLLECTIONS

Italy.

COLLECTIONS of the finer examples of Italian Majolica and enamelled pottery must have been formed in various royal and noble palaces at the time of their production, specimens received as presents, and others purchased in encouragement of the art, being without doubt prized and guarded for their ornamental excellence.

Perhaps the most extensive collection of this nature may have been that of the Dukes of Urbino, which eventually in great part would seem to have reverted to the Medici family, at Florence, on the marriage of Vittoria, granddaughter to Francesco Maria II, with Ferdinand de' Medici, after the Duchy had been absorbed into the Pontifical States. It is probably the remainder of this collection which now forms so rich an assemblage of the wares of the Urbino fabriques, belonging to the Italian Government, and exhibited in the Museum of the Bargello, in Florence. We shall enter more into a detailed consideration of this collection under the head of Urbino. Perhaps from this same cabinet came some of the fine Urbino pieces which are said to have been procured from Cosimo III de' Medici, by his friend Sir Andrew Fountaine, and which formed a portion of the rich collection formerly at Narford Hall, but since dispersed.

The vases of the 'Spezieria,' attached to the palace at Urbino, ordered by Duke Guidobaldo II, of the Fontana family, were presented by

Francesco Maria II to the Santa Casa at Loreto, where they are still in great part preserved. (See Urbino.)

Until within the last thirty years many of the Italian palaces contained specimens of these wares, which had been in the possession of the families from the time of their production, but the greed of collectors and the demands for public museums stimulated the activity of dealers throughout Europe, and almost every house in Italy has been ransacked for its ceramic and other treasures. The need or cupidity of the owners, or the necessities of the division of property after death, have in too many instances caused them to part with these heirlooms; so much so, indeed, that England and France now possess more specimens of these wares than remain in the native land of their production.

The decline of taste for the objects of the 'cinque-cento,' which supervened upon their decadence, followed by troublous times, and the devastating wars of the last century, caused many of these pieces to be stowed or hid away in lumber closets, or cellars, and it is only within the last half-century that many of them have again been brought to light. Such was the case at one of the Roman palaces, where an oval cistern of the largest size and highest quality of Urbino ware, two smaller ones, and several large dishes and other pieces, among them a fine lustred Xanto, were, not forty years since, unearthed from a cellar. Some few amateurs and antiquaries, as Passeri, gathered stray pieces, while others continued to adorn the inhabited or desolate show rooms, the plates being frequently mounted in frames, and hung as pictures on the wall.

The Bargello Collection at Florence is the only important one in that city. A few pieces still remain in some of the palaces, as a fine Urbino dish in the Corsini, and a few other pieces in private hands.

The Villa Albani at Rome had a rich collection, but most of these passed to Mr. Barker, and were some years since dispersed. In the Barberini palace is an oval vasque of the largest size, and some other pieces. Some few private amateurs possess specimens. Naples and the South of Italy have but little except of the later wares of that city and of Castelli preserved in the Museum at St. Elmo. The sale of the rich collection of the late Signor Alessandro Castellani was the last great event of that nature in the Eternal City. It took place in 1884.

Arezzo possesses in the city museum a room full of examples, among them a very fine early Faenza plate, some by Xanto, and other good specimens of Castel Durante and other fabriques.

At Ravenna, in the Library, are some pieces.

At Siena is the collection of Signor Alessandro Saraceni; among the rest a fine plate with the monogram of Orazio Fontana.

At Volterra there were some examples in the Casa Maffei.

At Gubbio the Rangbrasci are said still to possess some specimens; and Count Baglioni, at Perugia, we believe, yet has a cabinet.

At Fermo, it is said that the de' Minicis still retain examples, but Urbania no longer possesses those of their historian, Sig. Giuseppe Raffaele.

The Gallery at Modena possesses some choice pieces from the Castle at Ferrara.

At Pesaro is the large collection at the Hospital for Incurables, bequeathed to that institution by the Cavaliere Mazza, among which are some fine examples. They have been lately described by M. Émile Molinier.

Bologna, in the Museum of the University, has a choice collection, made chiefly under the guidance of Sig. Frati, to which we have had frequent occasion to allude. The Delsette Collection, so ably catalogued by Sig. Frati, has been entirely dispersed, but the tiled flooring of the Marsigny Chapel in S. Petronio is now well cared for, as also is that in the Bentivoglio of S. Giacomo Maggiore.

At Venice the Correr Collection has the important series of early plates, now assigned to Nicolo da Urbino. An exquisite ewer by M. Giorgio, and other fine specimens are described in the excellent catalogue by its late lamented director, Sig. V. Lazari, and since by M. É. Molinier. The tiles in a chapel of S. Sebastiano are noteworthy.

Brescia, in the Museum, has a Giorgio, and others were in the Palazzo Bronomi.

Milan, in the Brera, has a few fine examples. Those in the Library of the Trivulzio Palace were unfortunately destroyed by an accidental fire.

Spain.

At Madrid there are specimens in the Dispensary of the Escorial, and in the Museum.

The Comte di Valencia and Sig. G. de Osma have Hispano-Moresque.

At Seville, La Cartuja contains the collection of M. Pickmann.

Germany.

Dresden. In the Japan palace there are some 180 examples; but the wares of Italy of the better period are but poorly represented in that rich assemblage of ceramic productions.

Berlin has a large number (some 1000 pieces) in her Museum, but we do not know that their classification and catalogue is yet complete.

Dr. Reichenheim and the Hainauer private collections.

Ludwigsburg possesses the examples mentioned by Goethe, and

Hanover, that bequeathed by the late M. Kestner.

Brunswick, in the ducal palace, also has an extensive collection, which suffered much breakage and loss consequent upon the wars of the first empire. It still has some fine pieces, but the same want of catalogue and arrangement exists as in the other German museums.

Munich, in the National Museum.

Nuremberg; also Frankfort, the H. Seckell collection.

Sigmaringen, in the Museum, and near

Cassel, at Wilhelmshöhe, are a number of pieces, as also at Wilhelmsthal.

Holland.

The Hague, in the well-known collection of china, possesses a few good pieces of Italian ware, particularly a Castel Durante circular dish finely painted.

Sweden.

Stockholm possesses some good examples in her Museum, some of which are illustrated in Delange's folio work.

Russia now has the Basilewsky collection, and specimens are in the houses of some of her wealthy nobles, among the non-resident of whom are possessors of collections in other countries.

France.

The Louvre Collection is rich in number, amounting to over 650 pieces, among which are many of the greatest beauty and interest. It was ably catalogued by the late M. Alfred Darcel, whose work is frequently referred to in these pages; but we look forward to the promised new catalogue by M. Émile Molinier.

The Hôtel Cluny is also rich in its Italian pottery, having many pieces of note, which are referred to.

Some highly interesting specimens are preserved in the rich Ceramic Museum at Sèvres.

The private collections, like many of those in England and Italy, have been greatly scattered within the last few years. Those of Debruge Dumenil, Soltykoff, De Sellières, Pourtalès, Visconti, Rattier, and Louis Fould and many others have passed under the auctioneer's hammer, while that of M. Sauvageot is absorbed, by his bequest, into the Louvre. The last great sale was that of the rich Spitzer collection.

There yet remain many which are very rich; among them may be particularly mentioned those formed by the Barons Saloman, Alphonse, Adolphe, and Gustave de Rothschild, the last one of the finest in Europe; Prince Ladislaus Czartorisky; M. Ch. Schaeffer has a fine collection of Persian and Rhodian ware.

There are examples also in the possession of MM.—

S. Bardac.	Doucet père.	M. and R. Kann.
Doctor Belliol.	Foule.	Lange.
M. G. Berger.	Gaillard.	Leroux.
Le Blanc.	Gavet.	Ch. Mannheim.
Bonaffé.	Paul Gognault.	Rochard.
Bonnet.	Alfred Géroente.	Martin le Roy.
Chabrière.	Léopold Goldschmidt.	

At Rouen, M. Dutuit has a rich cabinet of Italian pottery, and there are specimens in the Museum of that city.

At Tours, M. Gnierche; and at Lyons, the Baron Vitta.

England.

The choicest representative collection of Italian pottery in England, and perhaps in the world, is that in the British Museum; although not extensive (about three hundred specimens) it is remarkable for the artistic excellence of the examples, the many pieces signed by the painters, and the illustration of almost every period and fabrique of the art. The nucleus of this collection is a piece which came into the Museum by bequest of Sir Hans Sloane, its original founder. At the dispersion of the Bernal Collection the attention of the Trustees was directed to this branch of ancient art, in which our National Museum was sadly deficient, and we owe to the knowledge and keen perception of then Mr., now Sir Augustus Wollaston Franks, the accumulation of this invaluable series, the which, moreover, he greatly enriched by numerous donations from his own choice cabinet.

More important in regard to numbers, and perhaps equally so with respect to choice specimens, is the South Kensington Collection, the descriptive catalogue of which we wrote in 1872. The writer well recollects the consultation held and the examination of the first piece about to be acquired for the New Museum (the fine St. Francis plate by M^o. Giorgio) by the amateurs and connoisseurs to whom it was shown at Marlborough House in 1854. The Bernal sale followed, and the Soulages Collection was acquired by purchase. But it is to the untiring energy and acute discernment of then Mr., now Sir J. C. Robinson that we are indebted for the selections made from the Bernal and various other sales, and for the important examples purchased by him in Italy and elsewhere.

In the Museum of Economic Geology are a few examples illustrative of the application of natural materials to art purposes, some of which are interesting, and are referred to under the respective fabriques to which they may belong; and in the Soane Museum is a quoted specimen.

In the Art Museums of Edinburgh and Dublin are examples.

Liverpool, in the Mayer; Brighton, in the Willett; and Oxford, in the Fortnum Collection at the Ashmolean Museum.

PRIVATE COLLECTIONS.

As in France and Italy, the dispersion of private collections has been painfully frequent during the last few years in England. With the exception of Mr. Fountaine's, no special cabinets of majolica or Italian pottery existed in England half a century ago. Horace Walpole, at Strawberry Hill, had several fine pieces in his extensive and very miscellaneous collection, as was the case at Stowe and some other noble mansions. The dispersion of the Strawberry Hill collection was a great event, and prices were deemed high, although perhaps not one tenth, or in some instances one fiftieth, of what they would now realize.

The sale of the contents of the Duke of Buckingham's seat at Stowe also brought many choice specimens into the market, and served to enrich other cabinets, particularly that of Mr. Ralph Bernal, at whose death his also was brought to the hammer. This sale was a great event; no such extensive and choice collection had ever been sold in England, and it occurred at a moment when the attention of antiquaries and connoisseurs was keenly directed towards the arts of the Italian Renaissance. The Trustees of the British Museum, and the Committee of Council on Education, then forming the museum at Marlborough House, had their attention directed to this unusual opportunity for enriching the national collections; amateurs and dealers, antiquarians and dilettanti, flocked from all parts of England and the Continent, the collection being so rich in all the various categories of art objects. Competition was great, and prices far exceeded those of Stowe and Strawberry Hill. Some of the choicest specimens in the British and the South Kensington Museums were acquired on this occasion, the greater part having been purchased by our Government. Since that period many other cabinets have been disposed of in London, as the Montcalm, the Uzielli, the Marryat, and others. The Marquis d'Azeglio sold his collection in Paris, and that of Mr. Barker has passed into the possession of Mr. Cook of Richmond (Visconde de Montserrat), with the exception of some few pieces.

The late Mr. Addington parted with his fine examples, as did also Mr. Morland.

The oldest, and at the same time the richest, private collection of

Italian pottery in this or in any other country was that belonging to the late Mr. Andrew Fountaine, of Narford Hall, in Norfolk, and its wealth was enhanced and supported by an equally rich assemblage of the faience then known as of Oiron or Henry Deux, now St. Porchaire ; of Palissy, of Nevers, and of the enamels of Limoges. This royal and noble company had a chamber exclusively devoted to its display, but, alas! all have since been dispersed by public sale.

Mr. Marryat, in his *History of Pottery*, described the room in which it was then contained, but since then the late owner built a larger for its reception. The old octagon was, when the present writer was Mr. Andrew Fountaine's kindly-welcomed guest, entirely filled with Oriental porcelain, opening from the smaller drawing room, which formed a wing to the larger ; at the end, a new oblong octagon, of increased size, had been constructed, entirely of stone and metal. Here the collection was ranged on shelves around, niches above affording convenient placement for the larger Italian and Nevers vases, while encircling the floor the great Palissy and Urbino cisterns, &c., formed a fitting basement. As in the smaller octagon, it was lighted from above, and communicated with the drawing-room by a door formed of one large sheet of plate glass. The effect was very rich.

It is not necessary to enter into any detail of the numerous remarkable examples which this room contained, but some notice of the history of so remarkable a collection may be given. Its original founder, Sir Andrew Fountaine, inherited Narford Hall from his father, who had built it, and who had there cultivated the friendship of Pope, rendering his house 'the rendezvous of living genius and a repository for works of art and learning.' Sir Andrew travelled much, long residing in Italy, where he was highly in favour with the grand Duke Cosmo III de' Medici, in the earlier part of the last century. From him it is believed that Sir Andrew may have acquired some of the finer specimens of Limoges and Nevers, as also probably of the Italian pottery. His love for art was greatly in advance of the period, extending, as it did, to objects of this class, then comparatively little appreciated, a circumstance which, aided by his own knowledge, enabled him to form so rich a collection. On his return to England, Narford became a museum of pictures and other works of art, where Sir Andrew

cultivated the society of the learned, and enjoyed the friendship of Swift, who mentions him in the *Journal to Stella* in terms of high regard. He died in 1753¹.

The collection had been, moreover, greatly added to by the late Mr. Andrew Fountaine, who, altering and enlarging the house, availed himself of the opportunities offered by the sale of the Bernal and other cabinets of note, to make important additions to its art treasures. Passing to younger and inappreciative successors, it was dispersed by auction at Christie's in 1884.

The richest private collection now in England is that made within the last few years, from the dispersion of other collections at home and abroad, by Mr. Henry Salting, who kindly allows it to be exhibited, for the public benefit, at the South Kensington Museum.

The following amateurs possess (1895) more or less extensive collections of the wares which form the subject of this volume, many of whose specimens are referred to in its pages:—

Amherst, Lord.	Lombe, Evans.
Attree, C.	Maguire, H.
Berney, the Rev. T.	Mayer Collection, Liverpool.
Cook, F. (Visconde de Montserrat).	Mills, J., of Norwich.
Coutts, Baroness Burdett.	Norfolk, Duke of.
Currie, David.	Parker, Montagu, of Chudleigh.
Falkener, E.	Pfungst, H.
Fortnum, C. Drury E.	Ram, Stephen.
Franks, Sir A. Wollaston.	Rothschild, Baron Adolph de, and others of the Rothschild family.
Godman, F. Ducane.	Spencer, Earl.
Gosford, Earl of.	Stanhope, H. Scudamore.
Holford, R. S.	Swaby, J.
Hope, Mrs. H. T.	Tabley, Lord de.
Huth, Louis.	Taylor, J. E.
Layard, Lady.	Wallace, Lady.
Leighton, Sir F.	Wallis, H.
Locker, F. Lampson.	

¹ Chalmers' *Biographical Dict.* See also Bowles' ed. *Pope*, vol. v. p. 302; *Swift's Works*, Index.

GLAZED WARES

(VERNISSÉES)

OF ORIENTAL ORIGIN

SILICEOUS, VITREOUS OR GLASS-GLAZED WARES

THIS division comprises those varieties of pottery known under the names of Persian, Damascus, Anatolian, Rhodian, and Lindus wares, also certain pieces supposed to be of Sicilian make, which have been denominated Siculo-Arabian.

Presuming, as we do, that these wares all derive from the same origin, probably Egyptian, and are branches of the same family, varied in technical character by the localities, the circumstances, and the material substances that entered into their composition, we have endeavoured to treat of them as branches of one great family, firstly, considered as a whole, and following those branches in their separate sub-divisions.

The leading characteristics of these wares are:—

1. A paste or body composed of a sandy red or white argillaceous earth and some alkali or flux, greatly varying in their relative proportions, and producing degrees of hardness and fineness of texture from a coarse sandy earthenware to a semi-vitreous translucent body, the latter being, in fact, a kind of porcelain of artificial paste.

2. A glaze composed as a true glass, of siliceous sand and an alkali (potash or soda), with the addition, in some few cases, of a small quantity of oxide of lead or other flux.

Such may be taken as the general, but by no means the constant, definition of the component ingredients of all the varieties rightly classed together as members of this group. Doubtless great variations occurred

in their composition at different periods and localities of production; we find examples of the earlier Persian tiles, and perhaps of Damascus and Anatolian wares of the sixteenth century, in or under the glaze of which the oxide of tin seems to have been used to produce a white and more even surface.

Carefully conducted chemical analysis is still needed; but after an attentive examination of many pieces of presumably 'Damascus' wares, the writer is led to think that the paste, carefully selected and prepared, was occasionally washed with a thin slip of stanniferous or other white material, upon which the design was painted, and again covered with a rich translucent silico-alkaline or glass-glaze.

PERSIAN, DAMASCUS, AND RHODIAN WARES.

In the introductory chapters we ascribed the origin or parentage of the wares of this section to the glazed pottery and artificial semi-porcelain of ancient Egypt, produced at least as early as the eleventh dynasty; (c. B.C. 2500); we have also seen that siliceous glazed and enamelled bricks were used for wall decoration at Babylon and in Assyria. At what early period a similar manufacture existed in Persia or in India we have no exact knowledge; we only have the evidence afforded by fragments found among ruins at various ancient sites. If not previously known, its mode of production might have been learnt in Persia from Assyrian potters at the conquest of that country by Cyrus. Probably also the Egyptian arts had much influence on those of Persia during the occupation of Egypt by Cambyzes; as also when Ochus again conquered Egypt (B. C. 340), taking back with him much valuable booty. There was, moreover, a large commerce between those countries in remote time.

One of the earliest monuments existing of the ceramic art of Persia is the polychrome relief, brought by M. Dieulafoy from the king's palace at Susa, and now in the Louvre. These slabs are of the period of the Achaemenian dynasty (B. C. 560-331), but their style of modelling denotes the influence of the Ionian cities of Asia Minor, although the general design is rather that of Assyria and Babylon. Their beautiful colour and certain details of their ornamentation are as distinctly Persian. Count Julien de Rochechouart tells us, in his interesting *Souvenirs d'un Voyage en Perse*, that he possessed a brick of dark blue glazed surface, having cuneiform characters in white, which was found among the ruins of Kirman. It has been supposed that metallic lustre as an enrichment had been observed on some of the Babylonian bricks, but their iridescence

has since been ascribed to the effect of decomposition, rather than to a truly metallic glaze.

Recurring to Egypt, we learn that Professor Petrie found a plate in the Fayoum, believed to be of the third century; it bears in the centre, on an ivory-white ground, an ox or antelope, with plants, flowers, &c., in Manganese purple; the border has a sort of wave ornament, with turquoise edging and back; it would seem that the designs used upon some of the early Persian tiles may have been derived from a similar source. We also trace a similar sentiment in the decoration of some of the Fostat fragments, and on the vases from Sicily, which we ascribe to a Siculo-Arabian origin; if not so, they may perhaps have been of old Cairene fabrication imported into that island.

We are less inclined to attribute them to Persian potters working in their own land or in Egypt, believing rather that the art emanated from the latter country to Persia and elsewhere. Mr. Wallis¹ describes some plates with vitreous glaze, found on the site of an ancient Persian town, and having decoration analogous to that of the same vases. Among the pieces found at Susa, is a dish of siliceous glaze, with a triangular, perhaps mystical, figure in blue and green, painted on pale grey ground; it was found with coins of the Sassanian dynasty, and may be of a time previous to the Arabian conquest: it has not the metallic lustre. The pottery discovered by M. Dieulafoy is for the most part believed to be of Parthian origin; it is covered by blue, green, or cream coloured siliceous glaze of self colour, and has distinct affinity with inferior Egyptian ware.

We learn from Herodotus, that the Achaemenian monarchs brought artizans from conquered countries into their own, and, doubtless, some had come from Egypt, from Chaldaea, and Babylonia.

The Parthian pottery found at Susa was probably made during a period of comparative decline. Art revived under the Sassanian monarchy, and although so little is known of the minor arts during those periods, we may presume that the productions of the potter improved with the rest; moreover refugees from Byzantium—the ceramic productions of which empire, as also their works in glass, are so little known to us—may have introduced methods of colouring and decoration to the country of their adoption, then ruled by Khosroes.

In Arabia, the tiles on Mahomet's tomb and Mosque at Medina, of the year A. D. 707, one of which is in the Museum at Sèvres, seem to be glass glazed, and not stanniferous.

The tide of Mahomedan conquest in the early part of the seventh

¹ H. Wallis, *Notes on Early Persian Lustre Wares*, parts 1, 2, 3. London, 1885-9.

century spread from Mecca through Syria, Asia Minor, Egypt, and Persia ; and again, under the disciples of Omar, through Egypt and northern Africa, to Spain and other parts of southern Europe. With the exception of these last, the other countries were native seats of this form of ceramic industry from the earliest ages ; and it is quite as reasonable to suppose that these nomads learnt the art from those they conquered, as that they were its teachers, and that, as did the Jews of old, they employed artizans from among the people they had subdued, to erect the buildings and to fabricate the objects which they required, and which it may be questioned whether they were themselves then capable of executing. Absorbing by conversion, or enslaving the unconverted, they were all-powerful to apply the arts of every place and every people to their special need, engrafting thereon their own particular taste in design, or applying thereto any special knowledge which they may have originated or elsewhere attained. We must not, however, forget that the Arabs, in certain branches of the sciences and arts of those days, had special knowledge which would accompany them and be adapted in the countries they had conquered. The moribund arts of ancient Egypt were revived and modified by the Arab invasion, and it is not improbable that by means of their chemical knowledge the metallic lustre was produced and applied on the surface of important pieces of their pottery. Thence its adoption and use extended, spreading eastward to Persia and westward to Sicily and Spain.

Mr. Wallis refers to texts describing lustred wares made at Fostat in the first half of the eleventh century. Fostat was destroyed in the year 564 of the Hegira (A.D. 1147). The rubbish heaps around that old city's site have been Mr. Wallis' happy hunting ground, and both he and Mr. Frank Dillon have unearthed fragments of wares of similar technical production and character of ornamentation—some with, some without metallic lustre enrichment—to those vases and *albarelli* brought from Sicily, and which we have distinguished under the name of Siculo-Arabian.

Overflowing the northern shores of Africa the Arabian wave passed westward into the Balearic Islands and to Spain. At Cordova the mosque remains which was commenced in the eighth century by Abd-el-Rhaman the king. Sicily and various spots in southern Italy were occupied, and the conquerors generally known as 'Saracens' brought with them into Europe the arts they had previously known and those they had adopted.

We have alluded to the piratical king of Majorca and his conquest by the Pisans in 1115 ; he was, in all probability, an adherent of the Moorish princes of the Almohadi dynasty, who conquered the Arab or Saracenic successors of Abd-el-Rhaman and came to an end under Mutamed-

al-Allah in 1038. With that period the history of the Hispano-Moresque wares probably commences.

To return to the Egypto-Arabian and Persian pottery. We have described a piece of purely Oriental ware which the writer found inserted in the wall above a lateral arch of horseshoe form at the church of Sta Cecilia in Pisa, the only example of the many *bacini* in church towers and façades in various parts of Italy which had a real claim to Saracenic origin. This church was consecrated in 1107; the victory said to have been gained by the Pisans over the pirates of Majorca was only eight years subsequent.

It is not, therefore, unreasonable to suppose that this was really one of those ceramic trophies said to have been brought home by the victors and inserted as a memento and offering over that church door. If so, it may be an example of the higher class of early wares made by the Saracenic invaders of the Balearic Islands, in the second decade of the twelfth century. This beautiful fragment is figured and described at page 15 of our introductory notice.

Spreading eastward and westward, gaining power and establishing their authority in all the more important centres of civilization and luxury, the Mahommedans displayed their religious fervour in the erection of gorgeous buildings for the observance of their creed and of colleges for its culture: on these were lavished all the resources of the arts they had at their command; and we find that in Egypt some of the earliest mosques had Coptic Christians for their architects, while at Damascus and elsewhere Christian buildings were converted to their use. We believe, moreover, that where a large building was erected, potters and designers of tile decoration were taken from elsewhere to the work, and the necessary simple furnaces there erected; it is not so probable that tiles would be carried from Damascus or from Cairo to decorate the Mosque of Omar at Jerusalem (also perhaps originally a Roman or Romano-Christian structure), as that the potters were brought to the spot, there to fabricate their tiles for the particular design of the building. A great impetus was thus given to all the constructive arts; and, of whatever blood, Arab or Syrian, Egyptian or Persian, the designers of these admirable works may have been, they have rarely if ever been surpassed in decorative excellence. At Nice, in Anatolia, the minaret of the mosque erected about 1389 is thus decorated; at Konieh (the ancient Iconium) in Asia Minor the mosque, built from 1074 to 1275, is also partly lined with tiles; Broussa has tombs of perhaps as early as the thirteenth century; Constantinople is rich in examples of various date; and those at Damascus, Jerusalem, Cairo, and in Persia have already been referred to. When such

works were executed at large centres, it is reasonable to suppose that potteries were for the time established, at which vessels for domestic use and ornament were also produced¹.

Nassiri Khosrau (1035-42) had noted lustred wares in the bazaars of Misr (old Cairo); he states that at Misr faience of all kinds was made, some so fine and diaphanous that you could see your hand through it, when held to the light, &c.; and also that they were decorated with colours which are analogous to those on a stuff called *bougalemoun*, the *nuances* changing according to the position in which you place the vase. This would seem to refer to a subdued or *madreperla* lustre.

From the remarks in Sefer Nameh's² account of the travels of Nassiri Khosrau we may infer that lustre ware was not then known in Persia, as he for the first time sees it at Fostat in the eleventh century.

The Calatayad makers are referred to by Edresi in his description of Africa and Spain, written about 1154.

Ibn Batoutah (1350) refers to the ornamental glazed tiles in Persia where they are called *Kashany*; he sees them at the Meshed Ali, at Tabruz, and at Kalhat; but it is yet doubtful whether *Kashany* was a lustred or a coloured ware. Mr. Wallis tells us that non-lustred tiles are now known at Constantinople as *Kishaniah*.

Describing Kashan in 1178-1229 Yacoub, the Persian geographer, states, 'Quashan is a city of Djebal, twelve farsakhs from Goum, three days from Ispahan and four from Ardistan. The beautiful faience known as *gaschi* is made here.'

Mr. Wallis is of opinion that ceramic art in Persia was inferior, in the middle of the eleventh century, to that of Egypt; but that between that time and the end of the twelfth it had improved and had, perhaps, supplanted the Egyptian.

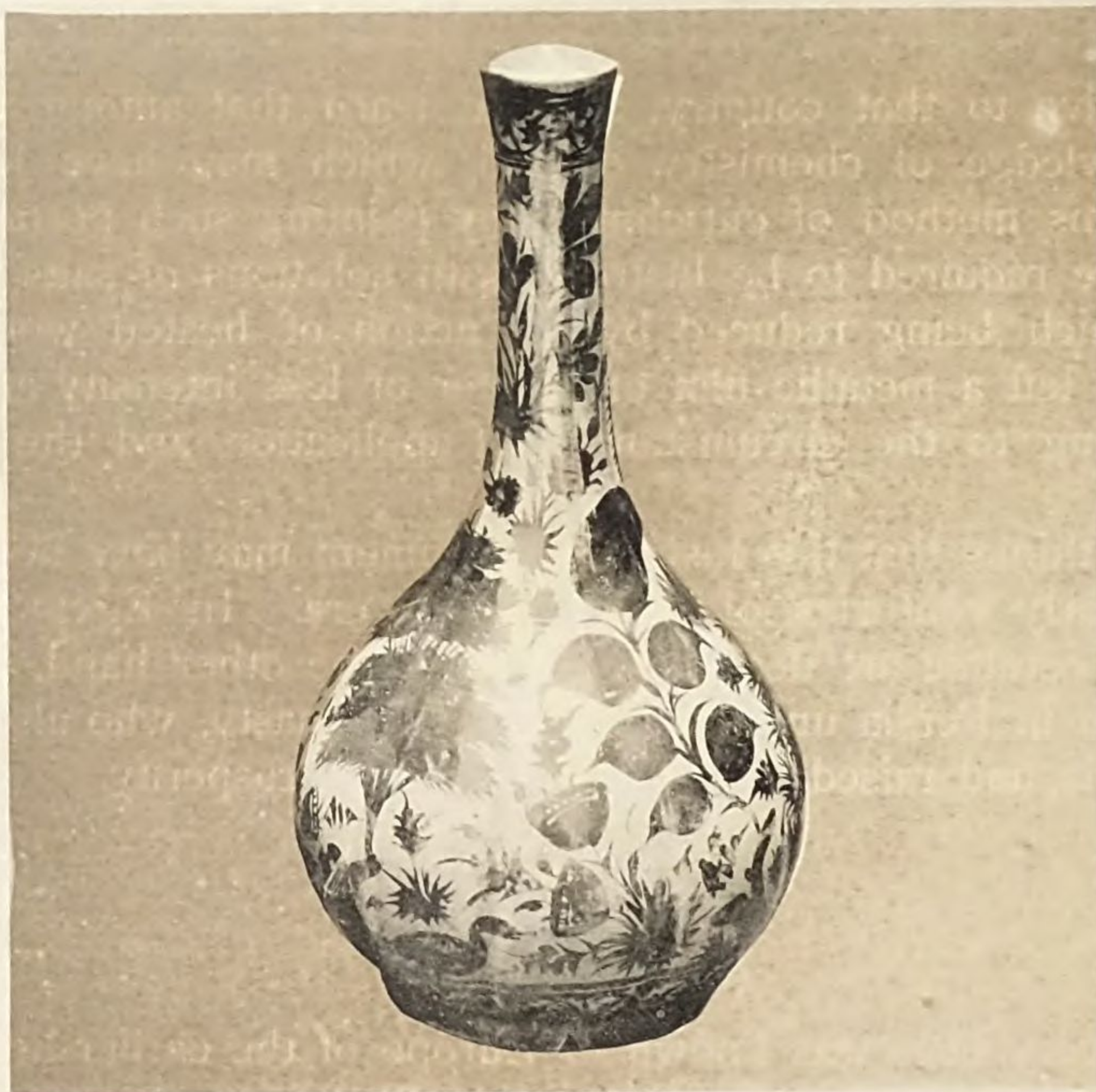
From the statements of these various writers, and particularly through the careful researches made by Mr. Wallis at Fostat, and the confirmatory evidence afforded by fragments which he unearthed from the rubbish heaps of the ancient city, with some proof also of their local production, we are inclined to the opinion that the lustrous enrichment was probably of Egypto-Arabian origin and invention rather than Persian. The siliceous

¹ The writer has himself found pieces of vessels of this ware, some to all appearance of very early date, and at considerable depth, on the sites of nearly all the more important cities of Syria and Egypt—as Damascus, Baalbec, Tyre, Sidon, Caesarea,

Jerusalem, Petra; and in Egypt at Assouan and elsewhere.

² Sefer Nameh, Relation du Voyage de Nassiri Khosrau; traduit par Ch. Schefer, 1881, p. 151.

PLATE II



FLASK. PERSIAN LUSTRED WARE
Late XVI or Early XVII Century



PLATE. PERSIAN LUSTRED WARE
Late XVI or Early XVII Century

glaze was native to that country, and we learn that among the Arabs certain knowledge of chemistry existed, which may have led to the discovery of this method of enrichment by painting with solutions of the surface as were required to be lustrous with solutions of salts of copper and silver, which being reduced by the action of heated wind under the furnace, left a metallic film of greater or less intensity and variety of tint according to the circumstances of application and the effect of the wind.

Mr. Wallis thinks that this lustrous enrichment may have been known in the early centuries of the Christian era. In Egypt it might be that the ceramic art declined, while, on the other hand, it rose to great perfection in Persia under the Sassanidee dynasty, who also invaded Egypt and Syria, and raised Persia into renewed prosperity.

PERSIAN.

Until 1876 very little was known in Europe of the ancient pottery and other wares of Persia; about that time the amateurs of Rome and of London were surprised by the amazing beauty and richness of design of these gorgeous tiles, with dark blue or creamy white ground, on which the beautiful Persian lettering stood out in full relief, surrounded by a whispering of infinite fancy and richness of effect. We have already referred to the enamelled bricks of Babylonia, as also to the glazed tiles from the Susan Palace, highly coloured and in parts glazed with a green enamel. We find no such use of tin oxide among the antiquaries and wares of Ancient Egypt. May it not therefore be inferred that the Persians derived that method from a Babylonian or an Assyrian source? Of the architectural or domestic pottery of Persia from the period of the Achaemenian monarchs until the eleventh or twelfth century we know absolutely nothing but a few fragments of uncertain date found on the sites of ruined habitations. With the Mahomedan conquest the art probably revived, but we have no dated examples anterior to the eleventh century, when tiles for architectural decoration replace the enamelled brick. Though probably not of Persian invention, the metallic lustre in general and dexterous use as early as the thirteenth century, or perhaps even in the twelfth. This was during a period of national prosperity under the rule of the Atta Begs, soon to fall beneath the destructive advance of Ghenghis Khan, by whom, however, the arts were encouraged and artizans from various countries introduced. The tiles of that period are of the greatest beauty, and equally admirable for design and execution; the

PLATE II

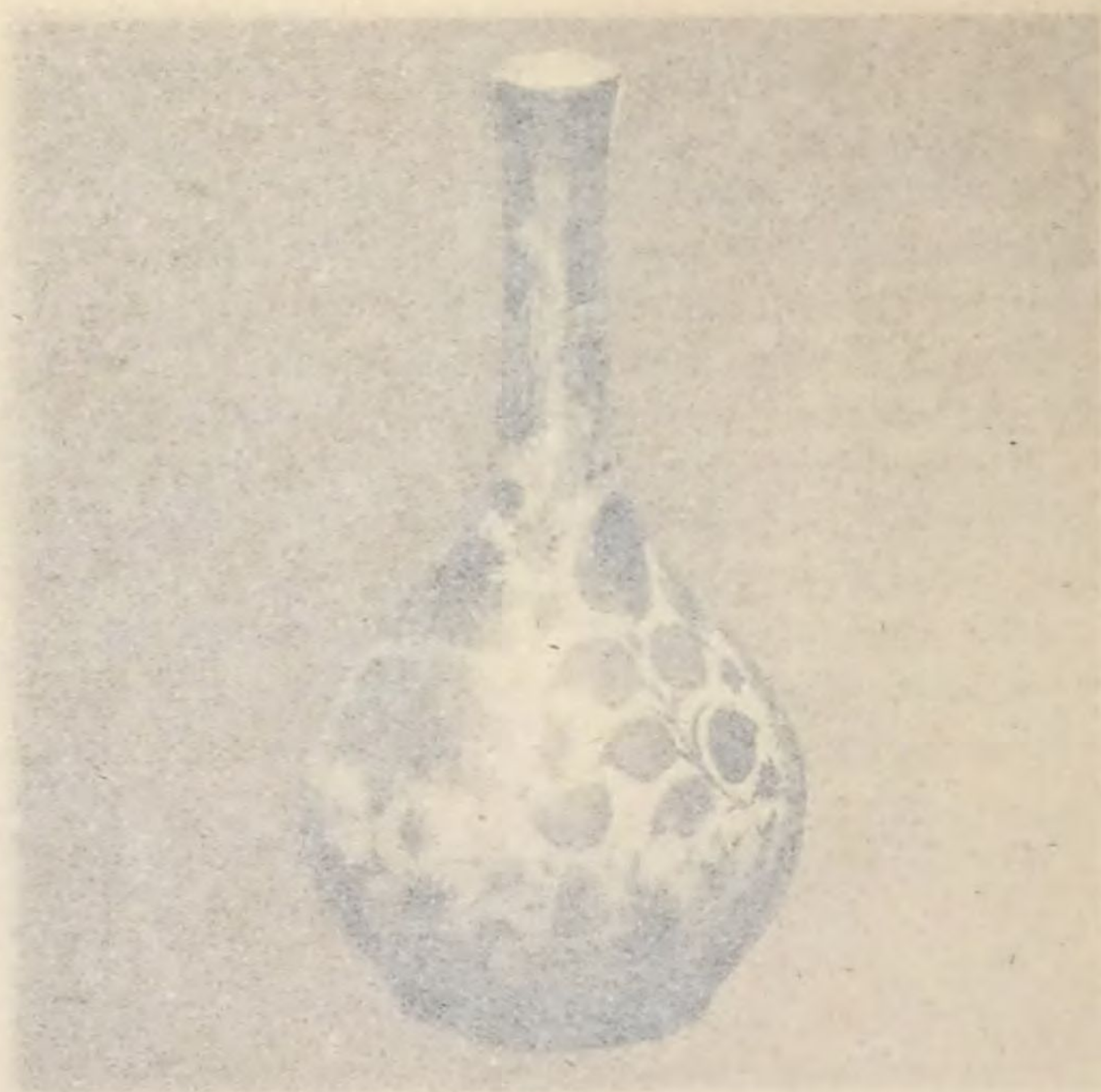


PLATE. PERSIAN LUSTRED WARE
End XVI or Early XVII Century



PLATE. PERSIAN LUSTRED WARE
End XVI or Early XVII Century

glaze was native to that country, and we learn that among the Arabs a certain knowledge of chemistry existed, which may have led to the discovery of this method of enrichment by painting such portions of the surface as were required to be lustrous with solutions of salts of copper and silver, which being reduced by the action of heated wood smoke in the furnace, left a metallic film of greater or less intensity and variety of tint according to the circumstances of application and the effect of firing.

Mr. Wallis thinks that this lustrous enrichment may have been known even in the early centuries of the Christian era. In Egypt it would seem that the ceramic art declined, while, on the other hand, it rose to great perfection in Persia under the Seljoukee dynasty, who also invaded Egypt and Syria, and raised Persia into renewed prosperity.

PERSIAN.

Until 1876 very little was known in Europe of the earlier lustred tiles and other wares of Persia; about that time the amateurs of Paris and of London were surprised by the amazing beauty and intricacy of design on those gorgeous tiles, with dark blue or creamy white ground, on which the beautiful Persian lettering stood out in full relief, surrounded by a diapering of infinite fancy and richness of effect. We have already referred to the enamelled bricks of Babylonia, as also to the grand reliefs from the Susan Palace, highly coloured and in parts glazed with a stanniferous enamel. We find no such use of tin oxide among the monuments and wares of Ancient Egypt. May it not therefore be inferred that the Persians derived that method from a Babylonian or an Assyrian source? Of the architectural or domestic pottery of Persia from the period of the Achaemenian monarchs until the eleventh or twelfth century we know absolutely nothing but a few fragments of uncertain date found on the sites of ruined habitations. With the Mahomedan conquest the art probably revived, but we have no dated examples anterior to the eleventh or twelfth century, when tiles for architectural decoration replace the more cumbrous enamelled brick. Though probably not of Persian invention, we find the metallic lustre in general and dexterous use as early as the thirteenth century, or perhaps even in the twelfth. This was during a period of national prosperity under the rule of the Atta Begs, soon to fall beneath the destructive advance of Ghenghis Khan, by whom, however, the arts were encouraged and artizans from various countries introduced. The tiles of that period are of the greatest beauty, and equally admirable for design and execution; the

lustrous enrichment and colouring being perfectly executed upon a stanniferous or otherwise whitened surface, covering the red body and beneath a siliceous glaze. Mr. Wallis suggests that, as it was considered derogatory in Byzantium, during her prosperous days, to drink or eat from vessels of other material than gold or silver, in her declining years, when the precious metals were absorbed, the potters would copy designs from the gold and silver smith, and the lustred ware became a cheap but showy substitute for the precious vessels which had previously enriched the *Credenza*.

The forms and surface ornamentation of the Persian pottery in the thirteenth century were analogous to that of the metal vessels of the time, but with the potter's adaptation suitable to the material he handled.

Metal ewers, cups, &c., supposed to be of Mesopotamian or Cairene production, of which there is a rich collection in the British Museum, as also those made at Damascus, Mosul, and the Persian cities, are decorated with circular and ogee panels on which kings and ladies are represented, concentric belts with foliation, in which birds and animals appear covering the intervening ground of the piece, and with occasional inscriptions between; human and animal forms are there without restraint, as upon some of the earlier painted tiles.

Their workmanship is the pure handicraft of the individual wandering artist, and it may be inferred that from these works the potter derived much of the design for his decoration in the lustre pigments.

Mr. Wallis writes of Persian design—'the purity of outline defining the contour of the Greek statue or circumscribing the ideal forms displayed on the Greek vase is beyond its reach; yet it is at home in the graceful sinuosities of ornament, and can weave with masterly hand the subtleties of those intricate interlacings so dear to the Oriental mind.' Of such are the elaborate patterns covering the surface of those tiles between the raised letters of the inscription.

At Rhagès or Rhei, two leagues from Teheran, these tiles of the thirteenth and fourteenth centuries are found, and were probably there made. Also at Kashan on the road from Naïn to Malthus, and on the Mosque of Natinz of the twelfth century. Dr. Mechin was of opinion that the Arabs brought the art of applying the lustre with them when they conquered Persia, but it was new to Nassiri Khosrau in the eleventh century.

Except from representations in illuminated manuscripts and fragments found on sites of occupation, we know very little of the Persian pottery for domestic use of that earlier period; and not till about the sixteenth century, with rare exceptions, can we ascribe those pieces now in our public and

private collections. They were for the most part produced, after another period of decadence, under the dynasty of the Sefis, chiefly under the energetic reign of Schan Abbas II, who encouraged the potter's as well as other arts. In the productions of this period the use of the tin enamel is almost entirely discontinued, and a pure siliceous glaze is generally used. From the palace of Ferabad near Ispahan, destroyed in 1721, have been brought those well-known tiles with figures of that monarch on horseback and with hawk on hand, in low relief; or with elegantly arranged and embossed flowers, modern reproductions of both of which are now abundantly supplied.

Other specimens are cups, basins, flasks, &c., some having dark blue, others creamy white ground, on which intricate designs of trees, foliage and flowers with animals and birds cover the entire piece (see pl. 2); and of pieces without metallic lustre the South Kensington Museum possesses the richest collection in Europe, the invaluable result of Colonel R. Murdoch Smith's and Mr. C. Purdon Clarke's assiduous gatherings in various parts of Persia, of which the former gives much information in his 8vo volume on *Persian Art*¹, as also on the renewed fabrication of wares in recent time. The majority of the pieces of blue and white decoration are of the later sixteenth and seventeenth centuries; and on some of them are marks frequently imitative of Chinese, or in that character by Chinese hands.

Another variety, of which fine examples are preserved in the British Museum, gifts from the Henderson and Franks collections, and others in the South Kensington Museum, is the so-called 'Gombrōn Ware' of Horace Walpole's day (see pl. 3).

In illustration of the former knowledge of these wares in England the late Mr. Alex. Nesbitt informed us that at Drayton House in North Hants are portraits of the latter half of the seventeenth century, of a man and a woman in Persian costume by whose sides are long-necked bottles 'of unmistakable Persian lustre ware' with patterns of the same character as those on plates in his, in the writer's, and in the British Museum and South Kensington collections.

The classification of Persian glazed pottery is one of considerable difficulty, but may be roughly stated in periodic sequence as below:—

- A. Architectural decorative bricks faced with subjects in relief and coloured by a stanniferous enamel.
- B. Fragments of early but uncertain date, with rude ornamentation of plants, men, and animals beneath a siliceous glaze.

¹ Col. R. Murdoch Smith, *Persian Art* (South Kensington Handbooks), 8vo, London.

- C. The richly painted and lustred tiles of the twelfth to the fourteenth centuries; of coarse body, siliceous glazed over a stanniferous wash.
- D. Painted and lustred tiles and wares of the sixteenth century (Sefis dynasty).
- E. White wares, highly baked, semi-translucent and with rich siliceous glaze ('Gombrōn ware').
- F. Wares with decoration in blue or grey on a white sandy body beneath a siliceous glaze. Some with Chinese marks or their imitation.
- G. Modern reproductions.

MARKS. PERSIAN.

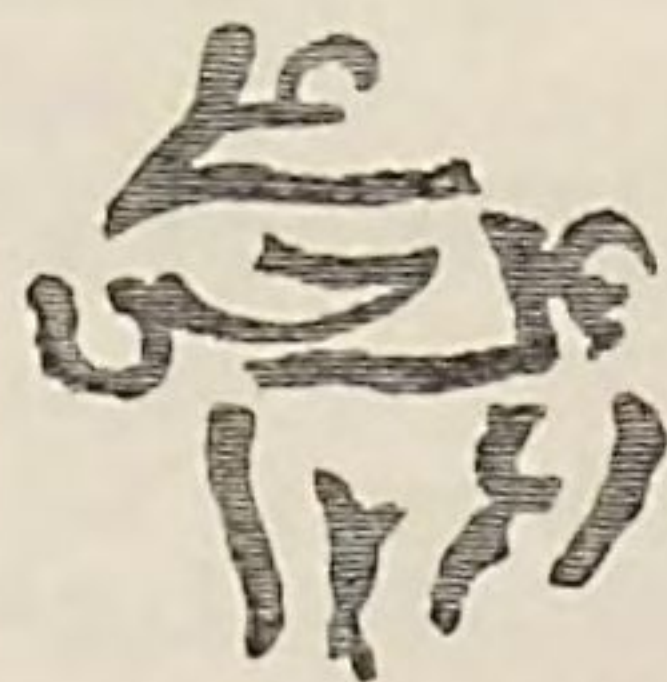
We do not pretend to give more than a few marks which have been observed on pieces of Persian ware. Very few are known on those of the earlier and better times. On the blue and white pieces of comparatively recent production marks occur frequently in imitation of those on Chinese porcelain. On many of the pieces in the rich collection of the South Kensington Museum such marks are seen in varied form, but we have not ventured on their reproduction.



Inside a pot with cover, spout, and loop handles, decorated in red lustre on a rich blue ground; the name of the maker 'Hatim' thus written. Franks Coll. Brit. Mus.



On a bottle with pierced shoulders, painted with flowers, pinks, &c.; in green, blue, and red. Of good period (later sixteenth century?), possibly of Syrian or Rhodian make. Franks Coll. Brit. Mus. Remarkable in its resemblance to that on the wares of Cafaggiolo.



On one of two shallow basins of modern Persian faience, of good quality—rude landscape in blue on white ground. The mark on the back reads 'Hasin Ali 1261' corresponding to our 1845.

On the similar basin—landscape after the 'willow pattern,' reads, 'Muhammed Ali 1278,' i. e. 1861 A. D. These may be of the Nahinne fabrique. Both in Franks Coll. Brit. Mus.



On a flask—deer among foliage in cobalt blue on white ground. Of good quality and probably of seventeenth century. Fortnum Coll. Ashmolean Mus.



SICULO-ARABIAN.

We have seen that the rubbish heaps of Fostat yielded to the diggers fragments of lustred and plain wares, many of which agree singularly in character of technique, both as to body and glaze, with those vases, which, having been almost all found in or brought from Sicily, we formerly concluded¹ and still believe to have been made in that island; and to which we gave the name of Siculo-Arabian.

Of these are the fine oviform vases in the South Kensington Museum, illustrated in the Catalogue at page 36; four vases of similar form which passed from the Castellani collection to the Hôtel Cluny; one in the British Museum from our own; some in the Godman Collection; some in Sicily, and a few elsewhere. Of those still rarer pieces, decorated with lustrous enrichment on dark blue ground, are the two similarly oviform, 'the Falconer vases', now in the South Kensington Museum; one or two were in the possession of the Duke of Verdura at Palermo; two *albarelli* now in the rich Godman collection; one illustrated in Delange's folio as belonging to Madame Yvorne; and some fragments.

We may here remark that this form is not to be found in Persian pottery; it is derived from the joint of bamboo, used as a vessel for the transmission of drugs, &c. from Arabia and the East to Cairo and elsewhere, and was adopted as a model for drug-pots in Italy and in Spain; an indirect confirmation of the Sicilian rather than the Persian origin of the pieces in question.

These are all of the same character of fabrication; a sandy argillaceous paste of dull white colour, tough in texture and sometimes very hard, probably from excess of firing; the outlines of design in black; the glaze

¹ Catal. of Maiolica, &c., in South Kensington Museum, 8vo, 1872, p. 11.

thick and hard, translucent, and running in tears about the base of the piece. The inscription generally more imitative than readable, but when so, only exclamatory, or wishing happiness to the possessor, and in Cufic or imitative Cufic form.

Mr. Wallis tells us that upon some of the fragments found at Fostat, with decoration *à reflet* on white ground, the glaze was found to be stanniferous: such pieces were probably of another age. We do not think it is so on those now under consideration.

Prince Filangieri, whose description of the technique of similar pieces still in Sicily exactly agrees with that above given, further states that the glaze is a soda glass.

In a foot-note¹ we quote the words of Prince Filangieri descriptive of one of these interesting early vases. In this he refers to them as of Caltagirone, as though it were an accepted fact that at least some such were made at that place. He refers also to Trapani, Girgenti, Castro Giovanni, and Mazzara as probable sites of their production and whence specimens have been obtained.

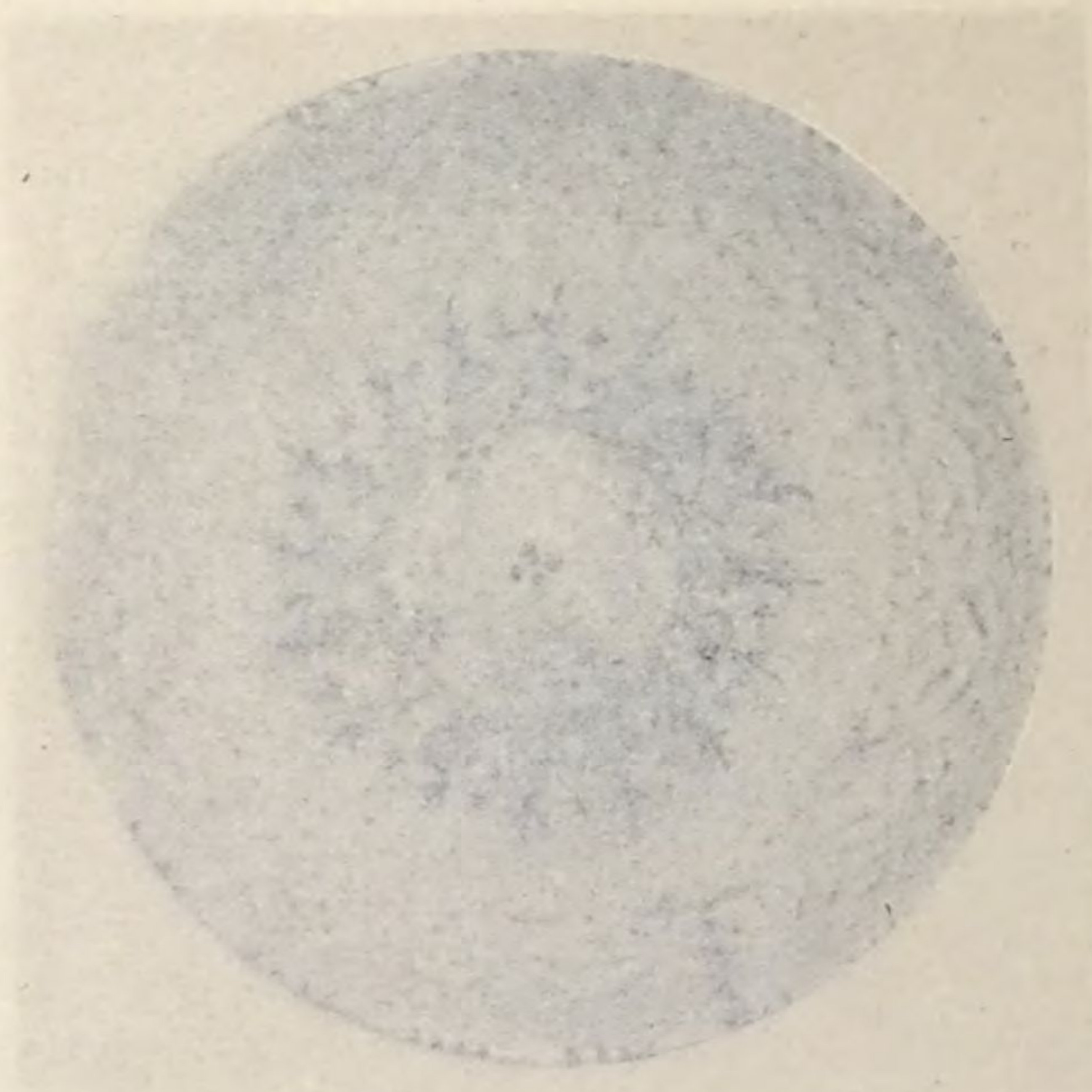
The question arises, were these vases made in Sicily by the Saracenic potters of the earlier conquest of the island in 827, during the course of that occupation and before the Moorish wave had again flooded the islands with another Mahommedan race, whose ceramic works have also left their traces of seeming local manufacture; or were they imported from, and the production of, those potteries at old Cairo, where the fragments yielded by the Fostat rubbish-heaps doubtless originated?

Strongly Persian as they are in many characteristics, we know of no similar pieces brought from that country; the difference between those enriched with the metallic lustre and the plainer pieces is solely in that enrichment; and the period of their production would appear to be approximately concurrent in all the known examples.

¹ Op. cit. p. 73. 'Circa ai Vasi di Caltagirone in Sicilia il più superficiale esame del lor carattere li allontana dalle faenze propriamente dette, giacchè la loro pasta molto silicea, e più che dura, è quasi cotta a modo di un grès assai fine. Il loro liscio consiste in una vernice più che durissima, e richiamante le vernici alcaline a base di soda. I disegni poi condotti sulla loro invetriatura, sono a mezzo di un contorno nerastro, come nei disegni dell'epoca bizantina, o della scuola italiana di pittura della maniera molto prima di Cimabue.'

'Una tal sorte di Vasellame ornata a tralicci, a modo dei vasi cinesi, lunghesso gli spartimenti verticali, cui è messa la lor superficie, ha una sistema di fascie orizzontali sul face dei fregi, che ne dintornano la parte inferiore e lo esterno della gola, cui collegasi al collo. Dette fascie orizzontali sono messe, parte a caratteri cufici, procedenti da destra verso sinistra, alternati superiormente da stemmi ed intrecciamenti di linee geometriche nei modi i più bizzarri e parte a campi vermicolati.'

PLATE III



TAZZA. PERSIAN TRANSLUCENT ('GOMBRŌN'?) WARE
XVII Century



TAZZA. DAMASCUS WARE
XVI Century

Is it not equally reasonable to presume that, with the Saracenic invaders, came some of those potters who had previously worked in Egypt, and that they, establishing themselves in the newly conquered island, were the makers of these vases at one or other of the localities referred to, and during the period previous to the invasion of the Moors?

Believing such a presumption to be probable, we classed these curious, but somewhat coarse, pieces as Siculo-Arabian, and we propose to continue that name as a distinctive and appropriate appellation.

DAMASCUS.

This name has been used as a generic term, covering or including all those wares of the siliceous glazed family, except the Persian, and including such as were probably made in Turkey, Syria, Asia Minor, Rhodes, &c., a certain general character in form and ornamentation pervading the whole class. There can be no doubt that Damascus was an important producer of this pottery, which was known to the commerce of the sixteenth century and earlier as 'Damas' ware, and examples exist having silver mountings of the period of Queen Elizabeth¹. We know moreover that Timour Bey took with him from Damascus in 1402 'men who made bows, glass, and earthenware,' and that at Timour's banquets at Samarcand food was served in vessels of 'gold, silver, earthenware, glass and porcelain²'; and accordingly we learn from Vambéry that wonderfully beautiful tile work was to be seen in the Mosques of Bokhara and Samarcand. Constantinople and Broussa were also large centres of the manufacture.

We suggested, in the Catalogue of the South Kensington Collection of Maiolica, &c., at page 9, the propriety of reviving the term 'Damas' or 'Damascus' ware for this family, in preference to the misapplied general name of Persian, only warranted from the Persian *motif*, more or less apparent although modified, which we find in the floral designs on the varieties of these wares. That suggestion has been generally adopted,

¹ Loans Exhib. Cat. Nos. 3280-1, p. 292. Damascus ware was known in France in the fourteenth and fifteenth centuries, as evinced in the inventories of those periods. Thus:—

1380. Inventory of Charles V :

'*Ung petit pot de terre en facon de Damas.
Ung petit pot de terre à biberon sans garnyson,
de la facon de Damas.*'

1416. Comptes royaux. Hôtel de la Royne :

'*A Regnault Morel pour un pot de Damas
plein de gingembre vert, &c.*'

1420. Inv. du Duc de Bourgoyne :

'*Ung pot de terre de l'ouvrage de Damas
blanc et blue, garnie le pié, et couvercle que
est de jaspé, d'argent doré, un anse de
Serpent d'argent doré.*'

² See Clavigo's Travels, translation in Bohn's Series. Also Cherefeddin, translated by Petis de la Croix. Delf. 1743.

rightly limiting the term, however, to the finer Damascus ware, and giving to the other varieties their own special names of 'Anatolian,' 'Rhodian,' &c. The paste varies in quality more than in kind (see pls. 3 and 4).

The decoration of the finer pieces of Damascus ware is in well-harmonized tones of blue, sage green, puce, and tobacco brown, with occasional use of turquoise, the whole blended with admirable skill on a purely white ground; the dark blue is of great intensity and clearness, on which letters or forms reserved in the white are singularly effective. Scale work, panels of oriental form or leafage, large sprays of flowers, particularly roses, tulips, hyacinths, and carnations. The forms are elegant; large bowls on raised feet, flasks or bottles bulb-shaped, pear-shaped jugs with cylindrical necks and loop handles, circular dishes, &c. An important example of the highest quality of this ware is described and figured in colour in vol. xlii of *Archaeologia*, pl. xx, p. 394. It is a hanging lamp made for and obtained from the Mosque of Omar at Jerusalem, or more correctly the Dome of the Rock, signed and dated June 1549 (the period of the restoration of the Mosque by Soliman the Great) by 'the painter, the poor, the humble Mustafa.' There is also an illustration of it in Delange's folio work on *Maiolica*. Formerly in the writer's collection, it is now preserved in the British Museum.

An even larger lamp of more varied colour was acquired some years since by the South Kensington Museum; it was said to have come from Constantinople, where, in all probability, it was made.

There can be little doubt that, not only in Syria, Anatolia, and Rhodes, potteries existed where wares of great similarity were made, but that at Broussa and Constantinople large quantities of tiles and vessels were produced by equally skilful hands. The decoration and make of all such were so similar in character that it is hard to distinguish their varieties, and the more so from the fact that the potters frequently followed to places where their work was needed.

The British and S. Kensington Museums are rich in fine examples of Damascus ware; the former chiefly bequeathed by the late Mr. John Henderson.

Mr. F. Ducane Godman, Mr. Louis Huth, and Mr. Salting have many and very fine specimens.

ANATOLIAN.

At Kutahia in Anatolia a variety was made differing considerably from that which we have accepted as of Damascus origin. At first a few pieces were brought to the notice of connoisseurs, about which some doubts

PLATE IV



FIG. 1. DAMASCUS WARE
XVI Century

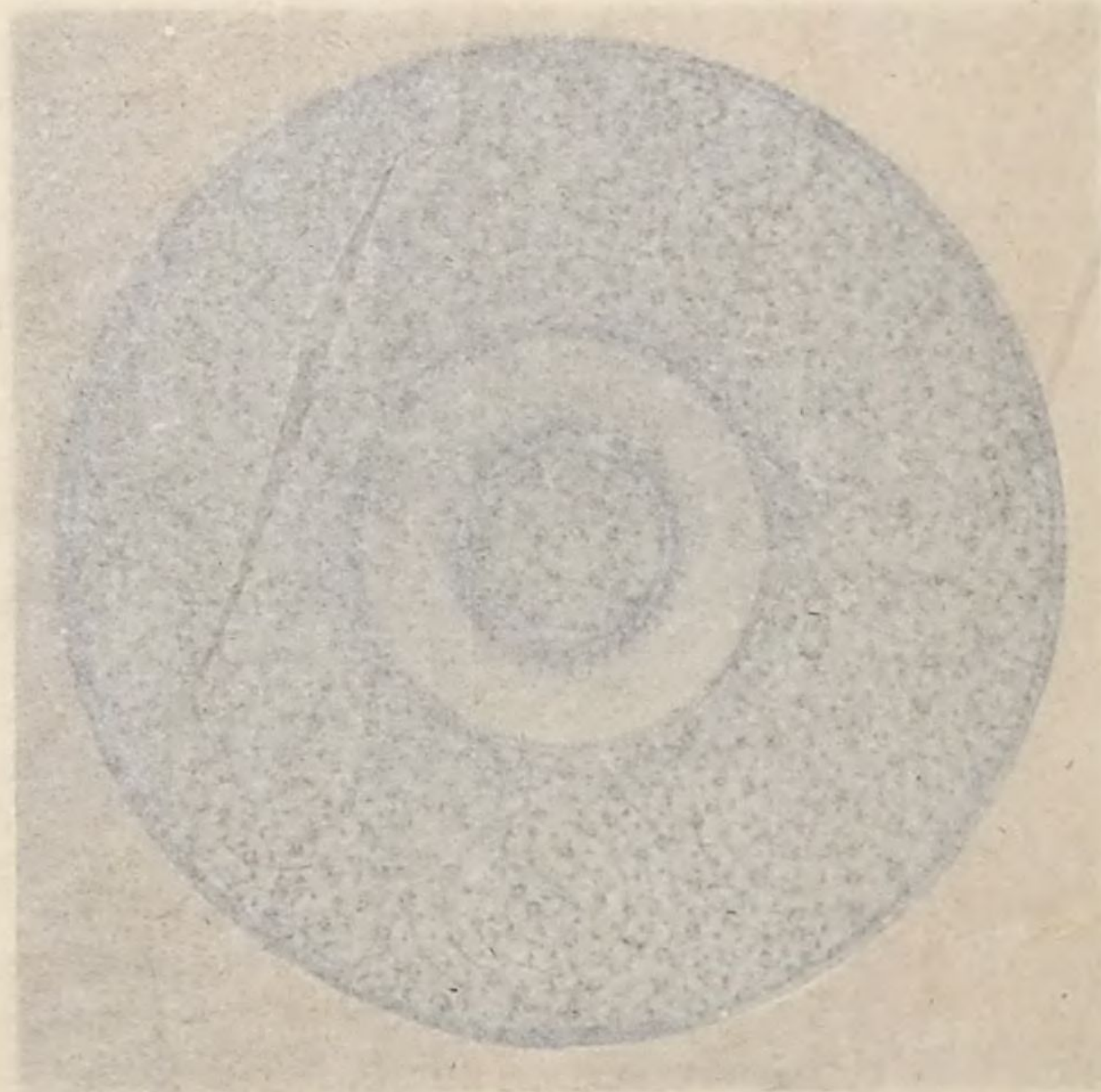


PLATE. KUTAYA WARE
XVI Century

were expressed as to whether they might not be of Italian production, arising chiefly from the form of the plates, with narrow but deep centres, and wide-spreading borders, a form found in the wares of Gubbio and of other Italian fabriques. Careful examination, however, soon revealed the Oriental character of the ware, the sandy body, close and heavy, perhaps surfaced with a thin wash of tin, on which the design was painted in blue on the very white ground, and covered with a vitreous glaze. In addition to such plates, the late Mr. John Henderson acquired candlesticks and a lamp for suspension, which fine examples are now, by his bequest, in the British Museum. In Mr. F. Ducane Godman's very rich collection is a small jug, on which is an inscription in Armenian, beneath the glaze, which records that the piece was made by one Abraham of Kutahia, in a year which, whether of the Armenian or the Mahommedan calendar, would bring the date approximately to the middle of the sixteenth century. These pieces may have been of the second half of the sixteenth century; but of more recent time are those cups and saucers, sprinklers, perfume vases and covered bowls, generally pieces of smaller size, which are so abundant in collections. The ground of the piece is usually white, sometimes incised with cross lines by means of a piece of wood scratching the soft paste; a gay decoration of many colours, among which a brilliant yellow is conspicuous, in scale work, lattice and diaper patterns, flowers, &c. Its glaze is frequently not brilliant, but rather rough on the surface; the pieces, however, are thinner and lighter than the earlier Kutahia ware, and are well baked (see pl. 4).

RHODIAN or LINDUS.

The greater number of pieces known in collections as 'Persian ware' are of this variety. It is to Mr. Salzmänn¹ that we owe the discovery of the remains of ancient furnaces at Lindus, in the Island of Rhodes, from the old palaces of which he collected numerous examples of their wares. Local tradition declares that a pottery existed at that spot, under the influence of the Knights of Rhodes, who, presumably, brought these potters into the island from the Syrian mainland. Other neighbouring

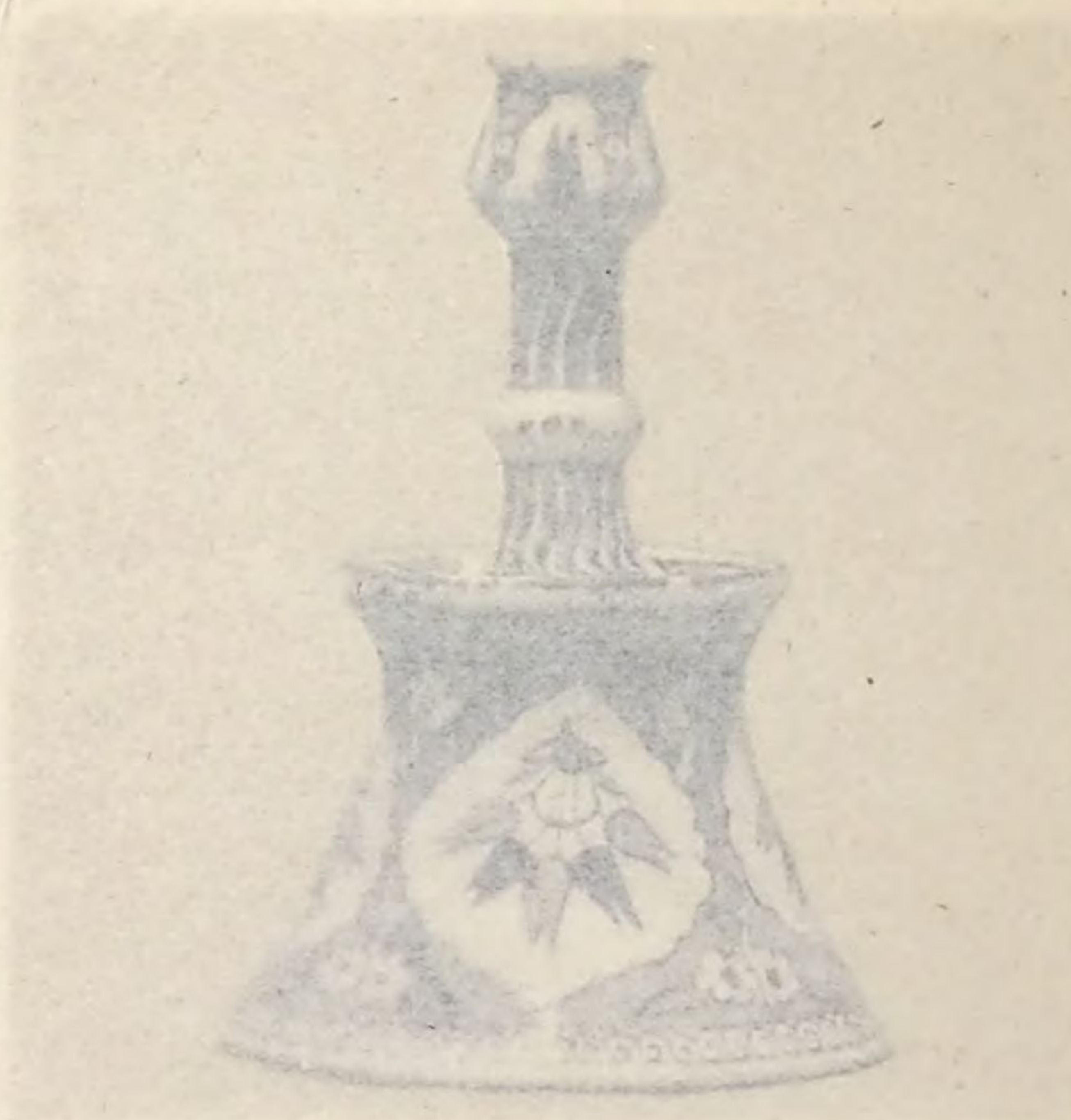
¹ To quote from M. Salzmänn: ' Dans une de leurs nombreuses courses contre les infidèles les galères de l'ordre de St. Jean de Jérusalem prirent un jour un grand navire turc appelé *la Caraque*. Le butin fut très considérable, les prisonniers furent nombreux. Parmi ces derniers se trou-

vaient quelques Persans, ouvriers faïenciers, dont les chevaliers de St. Jean songèrent à utiliser l'industrie. Dans ce but, ils les établirent à Lindos, parceque dans cette localité on trouvait un sable d'une nature particulière propre à la fabrication d'un bel émail transparent.'

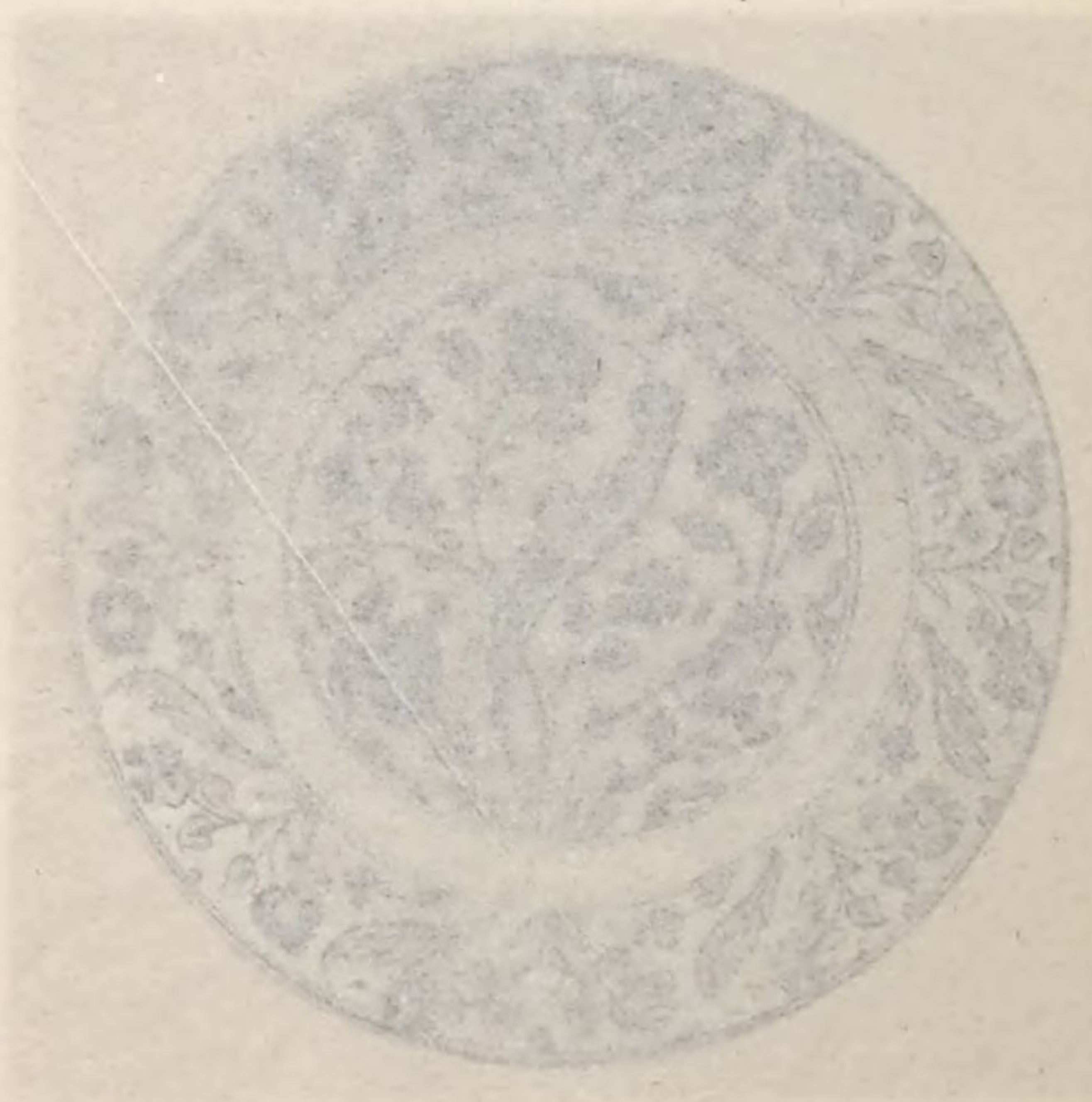
islands have also furnished examples; and the palaces of Italy have in this direction (as in that of the Damascus, lusted, and other Persian potteries) yielded a richer harvest of accumulated treasures than could be procured in the land of their original production. This variety, although extremely beautiful, is generally coarser than the Damascus and finer Anatolian, and the decoration more marked and brilliant, but less refined. A bright red pigment, so thickly laid on as to stand out in relief upon the surface of the piece, is characteristic, although a nearly similar pigment is seen on tiles from Constantinople, Broussa, and elsewhere, of equal beauty with that upon the Rhodian. The predominant decoration of the plates consists of two or three sprays of roses, pinks, hyacinths, and tulips, with leaves, sometimes tied together at the stem and spreading over the entire surface of the piece in graceful lines; the border frequently of black and blue scroll work. Ships, birds, and animals are also depicted; and a shield of arms occurs on some few pieces. In addition to the above it is presumable, as has before been said, that many tiles, and probably formed pieces for domestic use, were made on the spots where important buildings were being erected and so decorated; the potters or tile makers having been brought from elsewhere for the purpose (see pl. 5).

In the British Museum is a jug, from the Henderson collection, on which is an inscription in Turkish, although the piece is apparently Rhodian; this might be explained by the fact that Rhodes was long under Turkish influence; if indeed this specimen was not made in Turkey.

PLATE V

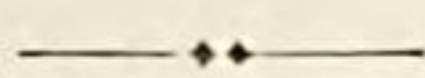


CANDLESTICK. RHODIAN
XVI Century



CIRCULAR DISH. RHODIAN
XVI Century

ENAMELLED (ÉMAILLÉES) OR TIN GLAZED (STANNIFÈRES)



HISPANO-MORESQUE POTTERY

WE cannot do better than reprint in the main what we wrote on these wares in the Catalogue of the South Kensington Collection in 1872, but with such interpolations and amendments as more recent investigation has afforded.

A few years since this numerous and now well-defined class of wares was indiscriminately grouped with the lusted Maiolica of Italy, in which country the larger number of specimens now in our collections had been preserved, and whence they have been procured. So much was this the case, and on the contrary, so small a number of examples have been found in the native country of their production, that M. Delange and others hesitated to believe in their Spanish origin, thinking it more probable that they were the work of Moorish potters established in the sister peninsula. It is a curious fact that this opinion has, to a certain extent, been recently confirmed by the discovery of a fragment of purely 'Hispano-Moresque' pottery, both in design and general character, among the rubbish heaps from the ancient potteries of Diruta. This fragment was found by M. Émile Molinier, among others of Dirutan lusted ware, which are in quantity at a spot where the cutting of a road-way disturbed the rubbish heaps of the old potteries, and where the late M. Eugène Piot had previously unearthed fragments of the early lusted *bacili* ascribed to the fabrique of Pesaro by Passeri.

Unless merely accidental, the locality of this piece of distinctly 'Hispano-Moresque' character, to use the term now generally accepted, opens the question, whether at least some few of the numerous specimens of such wares which Italy had preserved, may not really have been made by Moorish potters at Italian furnaces, to which they had immigrated and brought their art? At first producing pieces after their own fashion and design they would, probably, then apply the lustrous enrichment to

others of Italian design and character, thus introducing the use of that method of effective decoration to the Dirutan and other Italian potteries.

M. Riocreux of Sèvres was the first to point out their distinction as a class.

The correspondence in technical character with the lustred 'azulejos,' the well-known tiles which adorn the palace of the Alhambra at Seville and other buildings, and with the celebrated 'jarra,' or Alhambra vase, as also a marked difference in design between these and any wares of known Italian manufacture, led to the conviction that they must be of Spanish origin, and the work of the Moorish potters and their descendants who had been established in that country.

Under this belief they were classed together as Hispano-Arabian enamelled and lustred wares, but this appellation would connect them with the so-called Saracens, who, under their Caliphs, conquered that country from the Goths in A.D. 712. These first Arab invaders were themselves expelled in 756 by the disciples of Omar, under Abd-el-Rhaman, who caused himself to be proclaimed Caliph at Cordova. This city thus became the great centre of his power and of the arts, and here was erected the mosque the decoration of which attests the exquisite Oriental taste of its founders. The ornamental wall tiles on this building are of truly Hispano-Arabian manufacture.

Edresi, whose work on Africa and Spain was finished in 1154, writes, 'here the gold coloured pottery is made which is exported to all countries.'

In describing Calatayud, in the Caliphate of Cordova, he must have referred to potteries existing previous to 1120, when that place was conquered by the Christians, who might have continued the previously worked Moorish potteries.

But the rule of the successors of Abd-el-Rhaman had its end, the line becoming extinct in 1038 by the death of Mutamed-al-Allah; anarchy followed, and the house, divided against itself, fell under the Moorish conquest of 1090.

Granada became the chief seat of the Moorish rulers in 1235, and here they erected the fortress-palace of the Alhambra about 1273.

The only works of Saracenic pottery assignable to the period anterior to this date, are, as beforesaid, the tiles of the Mosque at Cordova, unless, as has been suggested, the wares described under the last section as Siculo-Arabian can claim so early an origin. It would seem highly probable that the art of applying the metallic lustre pigments was of Egypto-Arabian origin, or was introduced by that people, not only into Spain, but even into Persia, from whence it was believed by many to have emanated, and directly from both or either of these sources into Italy.

We may therefore conclude that the wares under consideration were, for the most part, the work of the Moorish potters and their descendants in Spain, and hence are now more correctly known as Hispano-Moresque pottery. The period of their production ranges from the twelfth to the last century; and it has latterly again revived.

To continue our historical sketch. After an occupation of the country for four centuries, the Moors were conquered by Ferdinand and Isabella in 1492. The Christian element would then predominate in the decoration of the pottery; and in 1566 the last blow was struck at Moorish art by the promulgation of a decree prohibiting the speaking or writing of their language, forbidding the use to men and women of their national dress and veil, and the execution of decorative works in the Moresque style.

But the final persecution was under Philip III in 1610, when from six to nine hundred thousand persons were expelled the kingdom and their property confiscated, while other thousands perished by famine and the sword.

When first recognized as a distinct family, these wares were found to be difficult of classification, from the entire absence of dates or names of manufactories. Labarte and others considered the copper-lustred pieces to be the earlier, but Mr., now Sir J. C. Robinson¹, with his usual acumen, saw in the ornamentation of various examples, reasons for reversing this arrangement, and suggested one which subsequent observation has only tended to confirm. He ranked those pieces having a decoration in a paler lustre, with interlacing and other ornaments in manganese and blue, coats of arms, &c., to be of the earlier period; those having the ornament in the paler lustre only, without colour, to be of nearly equal date, as also some of the darker coppery examples with shields of arms, and of a still later period those, so glaring in copper coloured lustre as to be more painful than pleasing to the eye.

But it is to the late Baron J. C. Davillier² that we owe a clearer elucidation of the history of these wares, by the publication of documents referring to the subject, and by a careful examination of the monuments of Moorish art that remain to us in Spain.

Since the death of that astute connoisseur and able writer, Señor Juan F. Riaño has produced his handbook of the industrial arts of Spain³, a considerable part of which is devoted to ceramic wares.

¹ Soulages Catalogue, p. 50.

² Histoire des Faïences Hispano-Moresques à reflets métalliques. Paris, Didron, 1861.

³ Juan F. Riaño, The Industrial Arts in Spain; S. K. M. Handbook, 8vo, London, 1890.

Referring to facts, and confirming, for the most part, the information previously afforded by M. Davillier in his excellent work, which, however, Señor Riaño only notices as an 'interesting little brochure,' he tells us of fragments and whole pieces, some inscribed, and probably of the early years of the eleventh century, which have been found at Cordova. On one piece a stag, and, on a plate, a falcon perched on a horse's back, are depicted, presumed to be the work of the Saracenic potters. Notwithstanding these facts, he doubts whether the vases of the Alhambra were made in Spain, and, believing that the use of the lustre enrichment had its origin in Persia, he inclines to the opinion that those vases may have been made in and imported from that country, an opinion shared, we believe, by very few connoisseurs: the fact that on one of the well-known vases birds, and on the other antelopes, are represented, being, in his opinion, indicative of a Persian rather than a Moorish origin; allowing, however, that as the now lost vase bore the arms of the Moorish kings of Granada, they may have been made in Andalusia.

Señor Riaño informs us that there was a guild of potters at Barcelona in 1304, and that statutes existed in 1355. He refers to large wine jars made at Toledo and Seville with incised ornamentation, a fine one of which is in the South Kensington Museum. Also to well-heads of pottery from Toledo, with Cufic inscriptions in relief; one such is in the same collection (No. 1763, '71).

In the abstract of Piccolpasso's manuscript, which has been given in the introductory chapters, will be found (page 63) a description of the process in use at Gubbio for producing the metallic lustre, as communicated to him by M^o. Cencio; and we shall see that it was by a similar process, with small variations in the ingredients and manner of manipulation, that this enrichment was applied to the Spanish wares. M. Davillier gives us the result of experiments made at Sèvres, and others by M. Louis Carrand, which confirm the recipe given by Piccolpasso, and prove that copper and silver, reduced from their salts by the action of smoke upon the heated surface, were the metals employed.

It has been presumed that this mode of decoration is of Arabian, or perhaps, with greater probability, of Egypto-Arabian origin, and that it was introduced by that people into Europe, as also into Persia and other countries; in corroboration of this opinion is adduced the discovery, by the late Sir H. Layard, of fragments and tiles of stanniferous glaze and lustre decoration, at Khorsabad, under some twelve feet of earth. Others are attributed to the ninth century by M. Lenormant, while in Persia we hear of those on the mosque of Natinz of the twelfth century; and in the South Kensington Museum are fragments brought

by M. Mechin from the ruins of Rheï, a city which was destroyed in the twelfth century. These fragments, representing human figures and animals, were in all probability the work of Persian and not of Arabian potters. The use of the oxide of tin to produce an opaque white enamel has also been attributed to an Arab source. We are, however, disposed to think that both those methods were known to an earlier civilization on the banks of the Tigris or Euphrates, or, mayhap, in Egypt, from whence it may have been derived by the Persians and Arabians.

MALAGA.

M. Davillier was of opinion that in all probability this was the earliest site of the manufacture, and argues that its maritime situation and trade with the East and its proximity to Granada would seem to warrant that opinion, which, however, is not confirmed by the earliest documentary evidence yet brought to light, that of the traveller Edrisi referred to above in reference to Cordova.

One Ibn-Batoutah, a native of Tangier and a traveller, writing in 1350¹, after journeying through the East, states that 'at Malaga, the beautiful gilt pottery or porcelain is made, which is exported to the most distant countries.' He makes no mention of a fabrique at Granada in describing that city, and we may therefore reasonably conclude that Malaga was the centre of this industry in the Moorish kingdom at the time he wrote, and if so there is some probability that the celebrated Alhambra vase was made there. From the style of its ornamentation, the form of the characters in the inscriptions, and other inferences, the date of this piece may be fairly assigned to the middle of the fourteenth century, which would be about the same period as that traveller's visit to the city. It has nevertheless been ascribed by others to an earlier time, about 1320. This vase is so generally and well known that we need only allude to its characteristic form and richly decorated surface. It has been figured in Mr. Owen Jones's work on the Alhambra, from which there is a woodcut in the third edition of Marryat's History of Pottery, and also in other books²; but, as we were informed by M. Davillier, never quite correctly. He caused a large photograph to be taken of it and a cast from the handle. This vase is said to have been found in the sixteenth century under the pavement of the Alhambra, together with several

¹ Voyages d'Ibn-Batoutah, Traduction dades Arabes, with text, by P. Lozano. Defrémery, Paris, 8vo, 1858. 4to. Madrid, 1785.

² It was first engraved in the Antique-

others, all of which were filled with gold, a tradition which may perhaps have some foundation in fact. The first mention of it occurs in a work by a Doctor Echeverria, called *Paseos por Granada*, or Walks through Granada, in which a curious dialogue is given between an imaginary stranger and a native, by whom he is conducted to the garden called 'Adarves,' connected with the Alhambra, laid out, he says, by means of the treasure found, and there he is shown the vase and its companion, together with some fragments of a third. It thus appears certain that about 1764 two of the vases remained and portions of a third. The second vase, also engraved in the *Antiquedades Arabes*, was decorated with birds instead of antelopes, and bore the device of the kings of Granada, which is so constantly repeated on the *azulejos* of the Alhambra, one of which is in the British Museum and another in the South Kensington.

The late M. Fortuny found in the wall of a house at Granada a remarkable tile, or rather slab, of lusted faience, which he was enabled to secure; at the dispersion of that able artist's effects it was sold, and again brought to the hammer in Paris on May 8, 1894, at the dispersion of objects belonging to the Duc de Dino, and was secured for Spain by Don G. I. de Osma at the large price of 19,500 francs.

This remarkable *azulejo* measures 90 centimetres by 44 wide. It is covered with a diaper of foliated sprays, flowers and scrolls, with birds and shields bearing the arms of the kings of Granada, but without the device which accompanies them on the tiles of the Alhambra. On a surrounding border is an inscription of 'Neskhy' characters, in panels, surrounded by a ribbon, which also encloses rosettes and the shield of arms repeated. The whole is in pale golden lustre on a creamy white ground, the inscription, &c. being reserved on the lusted border. This inscription reads (as translated by M. Ch. Schefer), '*Glory to our master the Sultan Aboul' Hadjhâdj, Nacir l'din Ellah*' (who gives his aid to the religion of God). This important inscription shows that the date of the piece is between 1333 and 1354, during the reign of that prince, who did most for the embellishment of the Alhambra. It is figured in the illustrated catalogue of the latter sale.

The Alhambra vase was copied at the Sèvres manufactory in 1842, after drawings made from the original by Dauzats¹, and since by Messrs. Deck, in faience, of the original size after the cast and photographs procured by M. Davillier. This last is now in the South Kensington Museum.

The fabrique of Malaga existed in the sixteenth century, as we learn

¹ Brongniart and Riocreux, Musée Céramique de Sèvres, P. pl. iii. fig. 2.

from Lucio Marineo, known as the chronicler of their Majesties Ferdinand and Isabella. Writing of the memorable things of Spain in 1517, he says that 'at Malaga are made also very beautiful vases of faience.'

After this date no further record is found, and M. Davillier thinks it probable that the works gradually declined as those of Valencia increased in importance, and that by the middle of the sixteenth century they had entirely ceased.

He attributes to these potteries three large deep basins in the Hôtel Cluny at Paris (No. 2584, &c.), which are covered with designs in golden *reflet* and blue, of great similarity to those of the Alhambra vase; also two vases in the same collection (No. 2049). Some pieces with coats of arms and Christian emblems are also probably of a later period of that fabrique, and made for Spanish and other Christian purchasers.

The fine vase from the Soulages collection now in the South Kensington Museum (No. 8698, '63) is also attributed by M. Davillier to Malaga, and a vase of similar character in the Museum at Stockholm is figured in Delange's folio work. In the Museum of the University at Bologna are three vases of like kind.

But few *azulejos* with metallic lustre were made by the Moors in Spain. Some exist in the ancient Moorish villa in Granada known as the 'Cuarto real,' one of which, ornamented with pale golden arabesques on yellowish white ground, is figured at page 2 of Mr. Marryat's third edition.

MAJORCA.

The fabrique of Majorca is also thought to be one of the most ancient, and the extension of its manufactures by commerce is indirectly proved by the adoption of the term 'Maiolica,' slightly altered from Majorica, and signifying in the Majorcan style, or after the Majorcan manner, by the potters of Italy for such of their wares as were decorated with the metallic lustre. Indeed it is more than probable, that from a Moorish or perhaps a Persian source, or both, this process was acquired by the potters of Pesaro and Diruta, &c., and modified as well as improved by the Italian *Maestri*. The lustre colours of the Italian wares differ materially on the one hand from those of Spain, and on the other from the Persian, taking an intermediate character, and superior to both in richness of effect.

Scaliger¹, writing in the first half of the sixteenth century, speaks highly of the wares of the Balearic Islands; but not being an 'expert' in ceramic

¹ I. C. Scaliger, Exercitationes, &c., ex. xcii.

productions, after praising the porcelain recently brought from China, admires what he calls their imitations made at Majorca. 'So much so,' says he, 'that it is difficult to distinguish the false from the true (!), those of the Balearic Islands not being their inferiors in form or brilliancy, even surpassing them in elegance; it is said that such excellent ones are now brought that they are preferred to the most beautiful pewter utensils for the table.' 'We call them "*majolica*," changing one letter in the name of the Balearic Island, where we are assured that the most beautiful are made.' Interesting testimony to the importation of these wares into Italy and the knowledge of their origin, as also to the derivation of the term applied to the home manufacture of Pesaro, Diruta, and Gubbio.

M. Davillier makes some further remarks and quotations on this term, and upon the story of the *bacini* which adorn the Pisan and other churches, confirming the views of the writer, as expressed in his paper on that subject¹, and instancing a plate in the tower of the church of Santa Francesca-Romana, near to the Basilica of Constantine at Rome, as the only example having the metallic lustre. The writer well knows the example alluded to, and at first formed the same opinion as M. Davillier; but repeated observations of it, in different lights, have caused him to alter that opinion, and to conclude that it was devoid of metallic lustre, but that, from partial decomposition of the glaze by the action of the atmosphere, it had acquired a degree of iridescence, which, at that height, might be readily mistaken for 'reflet métallique.' Such is also doubtless the case with those at Pavia and elsewhere which, on too hasty observation, have been described by later writers as lustred.

Although presumably of much earlier date, we know no record of Majorcan pottery occurring till that of Giovanni di Bernardi da Uzzano, the son of a rich Pisan merchant, who in 1442 wrote a treatise on commerce and navigation, published by Paquini², in which he speaks of the manufactures of Majorca and Minorca, particularly mentioning faience, which, adds he, 'had then a very large sale in Italy.'

There was a great commerce between these islands and Italy, as instanced by Capmany³, who cites several authors in support of his statements, particularly Balducci-Pegolotti, who gives a list of towns in

¹ Read before the Society of Antiquaries on Feb. 16, 1860. Proceedings, vol. i. p. 94, but by an oversight not published in the Archaeologia till 2nd series, vol. xlii. p. 379. When that paper was written, the writer well knew the roundels in the church towers of Pavia, at Rome, Bologna and

elsewhere, about some of which notices have since been written announcing them as newly observed!

² Paquini, Della decima, &c. Lisbon and Lucca, 4to, 1765.

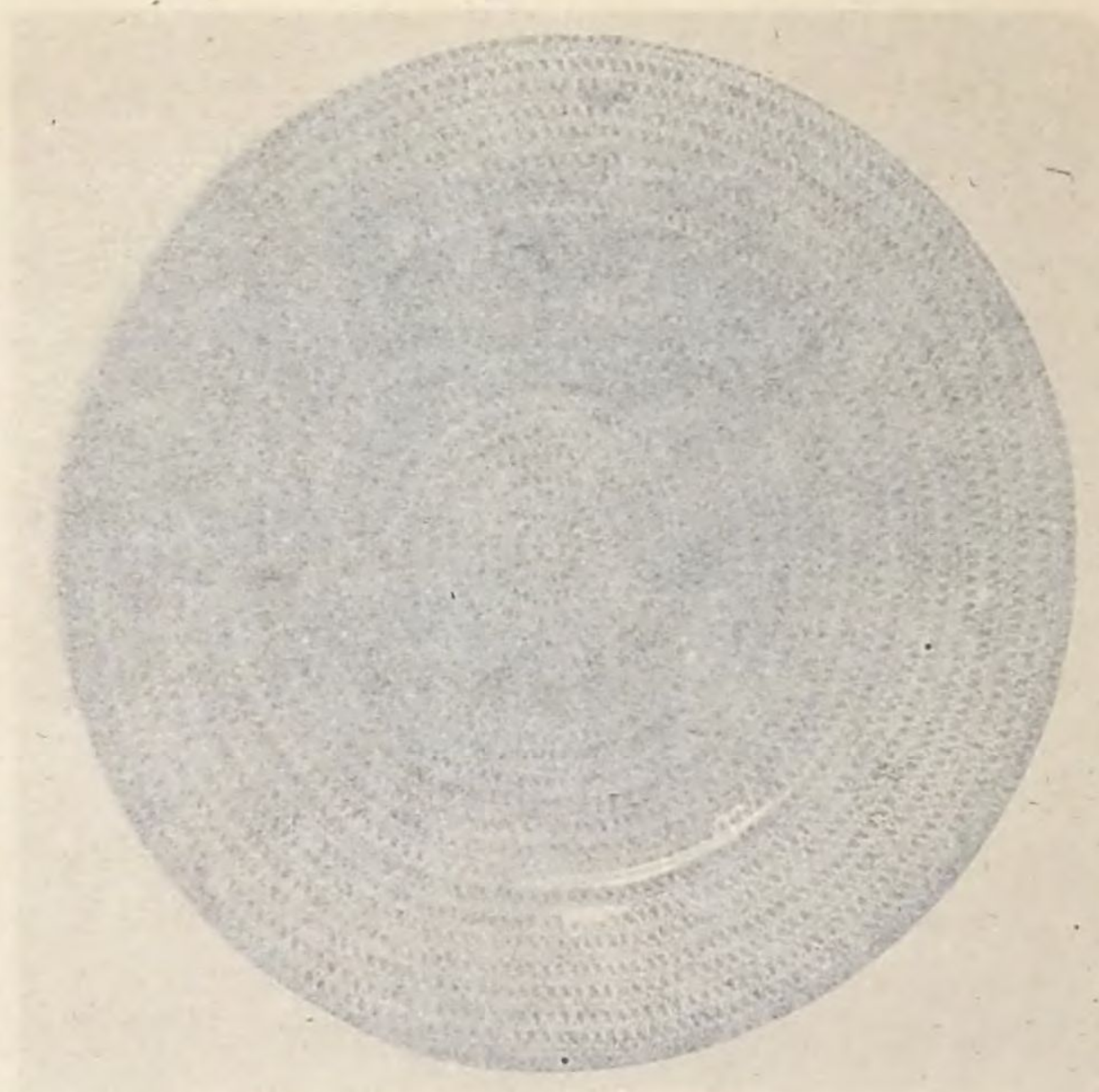
³ Capmany, Memorias Historicas. Barcelona, tom. iii, 4to. 1780.

W. E. 1000

RECEIVED JUL 1 1900
CHICAGO ILL

CHICAGO ILL

PLATE VI



CIRCULAR DISH. HISPANO-MORESQUE
XV or Early XVI Century



EWER. HISPANO-MORESQUE
XV or Early XVI Century

Italy having commercial relations with Majorca in the fourteenth century. That island possessed at that period 900 vessels, some of 400 tons burden, and counted some 20,000 sailors. Muratori¹ states that at the commencement of the fifteenth century Pedro Santon, a Catalonian corsair, commanded a ship with a crew of 500 men. These proofs of commercial intercourse between Spain and Italy would readily account for the quantity of Hispano-Moresque ware found in the latter country.

M. J. M. Bover de Rostelli of Majorca has found evidence that the principal seat of the manufacture was at 'Ynca,' in the interior of the island; and in confirmation of that discovery some plates have been observed by M. Davillier in collections on which the arms of that island are represented. One such, he states, is in the Hôtel Cluny (No. 2,050), and is probably of the fifteenth century. It is Moresque in style, with illegible inscriptions, in an odd mixture of the Arabic and Gothic characters; the lustre is of a red colour, the arms in the centre. He is mistaken in referring to another example in the British Museum; no piece bearing the arms said to be of that town, and communicated by a resident in the island, is in that collection. These arms are, paly, gules and or, on a fess argent, a dog in the act of bounding, sable.

There would seem also to have been a fabrique at Iviça, for Vargas², in his description of the Balearic Islands, says: 'It is much to be regretted that Iviça has ceased to make her famous vases of faience, destined for exportation as well as for local consumption.' But of their precise nature he gives us no information, and we have no knowledge.

The generally accepted idea that lustred wares were produced in and exported from the Balearic Islands, sustained, as it would appear to be, by the statements above quoted or referred to, has been disputed by Don Alvaro Campaner y Fuertes in a letter to the late Baron Davillier.

VALENCIA.

This kingdom was in the time of the Romans noted for its works in pottery, those produced at Saguntum, the present Murviedro, near to the city of Valencia, having a great reputation at that period according to Pliny, who at book xxxv. ch. 12 of his Natural History mentions the jasper red pottery of Saguntum, where 1,200 workmen were employed³.

To these, after the occupation of the Goths, succeeded the Arab

¹ Muratori, *Rerum Italicarum Scriptores*. Fol. Milan, 1723.

² Vargas, *Descripcion de las islas Baleares y Pityusas*. 4to. Madrid, 1787.

³ See a work on this pottery by the Comte Antonio de Lumiarès de Valcarcel, published in 1779.

workmen who accompanied the Mussulman conquest in 711. Again, when the Moors were, in 1239, subjected to the Christian domination under 'Iayme' I of Aragon, surnamed 'el conquistador,' the potter's art was considered of sufficient importance to claim a special charter from the king, who granted it to the Saracens of Xativa, a small town of the kingdom, now called San-Felipe. This charter¹ provides that every master potter making vases, domestic vessels, tiles, 'rajolas' (an Arabic name for wall-tiles, synonymous with 'azulejos'), should pay a 'besant' annually, and freely pursue his calling.

We cannot agree with M. Davillier in thinking that lustred pottery was not made in this province anterior to the fifteenth century, and that it was introduced from Malaga.

In 1442 Giovanni di Bernardo da Uzzano refers to the wares brought from Spain, which were then highly esteemed in Italy; he describes them as a white ware, covered with ornament of golden lustre and with capricious lettering; they were so much esteemed at Venice that ship-loads were imported every year. In 1437 a law was passed forbidding the importation of *lavori di terra*, but excepting *correzuoli* (crucibles) and wares *de Maiolica*. This law, which is referred to by the late Sir Wm. Drake in his notes on Venetian Ceramics, p. 11, as in force in 1455, is older than the mention of it by Uzzano.

In 1474 a still stronger decree was passed prohibiting importation of any earthen wares, with the exception of crucibles and *Majolica che viene da Valenza*. This is believed by Sig. Urbani de Ghelt to be the first application of the word *Majolica* to denote a class of wares, viz. those enriched with the metallic lustre (see pl. 6).

Marineo Siculo², writing in 1517, devotes a chapter to the utensils and other objects of faience made in Spain, in which he states that the most esteemed are those of Valencia, which are so well worked and 'so well gilded'; whilst Capmany (*op. cit.*) records a decree of the Municipal Council of Barcelona in 1528, relative to the exportation of faience to Sicily and elsewhere, and in which 'la Loza de Valencia' is named.

Antonio Beuter, in his Chronicle printed in 1530, mentions the places whence the potter's earth was procured, and says it is 'extremely good at Paterna, Manises, Quartæ, Carcre, Villalonga, Alaquaz, &c., so much so that Corebus, the inventor of pottery (according to Pliny), could not make better at Athens; they equal the vases of Corinth, and those of Pisa,

¹ Cited in the Coleccion de Documentos Ineditos of D. M. Salva, tom. xviii.

Memorables de España, Alcala de Henares. Folio, 1539, Lib. i. fol. v. vº.

² Lucio Marineo Siculo, De las Cosas

of Pesaro, or elsewhere do not surpass them for beauty nor for fine workmanship.'

Again, Barreyros, a Portugese, in his *Chorographia*¹, praising the pottery of Barcelona, says that it is 'even superior' to that of Valencia.

And in 1564 Martin de Vicyana² speaks of the town of 'Biar' as having fourteen potteries, where vases, dishes, &c. were made for the use of the district and for exportation. The town of 'Trayguera' had twenty-three fabriques where large vases and other objects of earthenware were made. Both these towns are in the province of Valencia.

Escolano³, another Valencian writer, speaks of the wares made from time immemorial with great elegance of workmanship at 'Paterna,' where, he states, the Christian population is mixed with the Moors; also the 'bourg d'Alaquaz,' where beautiful enamelled (*vidriados*) ware was made; and 'Manises,' famous for its enamelled faience and 'azulejos⁴.' The small towns, previously mentioned by Beuter, he also names, but particularly praises the wares of 'Manises,' as being so beautiful and elegant 'that,' says he, 'in exchange for the faience that Italy sends us from Pisa, we send vessels to that country laden with the wares of Manises.' Another writer, Fr. Diago, in 1613, after praising the wares of Paterna and Carcre—among them large tiles for roofing lustred with brilliant copper colour, some of which are now to be seen on buildings not anterior to the seventeenth century, as the cupola of the church at Manises and others at Valencia—speaks specially of the faiences of Manises, 'so well gilded and painted with such art that all the world is enamoured with them, so much so that the Pope, the Cardinals, and the Princes send their orders hither, wondering that with simple earth such exquisite things can be made.'

The expulsion of the Moors in 1610 by Philip III gave the fatal blow to this industry, as we learn from contemporary authors that many of the banished artisans were potters ('olleros').

From time immemorial St. John the Evangelist has been particularly venerated at Valencia, and in the grand processions of Corpus Christi the emblematic eagle is carried, holding in its beak a banderole, on which is

¹ Barreyros, *Chorographia de Alquns Lugares*. 4to. Coimbra.

² Martin de Vicyana, *Cronica de Valencia*. Valencia, fol. 1564.

³ Escolano, *Historia de la Insigne y Coronada Ciudad y Regno de Valencia*. Folio, Valencia, 1610.

⁴ These 'azulejos' were exported to various countries; there is a pavement formed of them in the Mayor's Chapel at Bristol (see Lysons' *Antiq. of Gloucestershire*). One, from Hacombe Church in Devonshire, is in the British Museum.

inscribed the first sentence of his gospel: '*In principio erat Verbum et Verbum erat apud Deum.*'

On some pieces of Hispano-Moresque ware this sentence is inscribed, and the eagle sometimes covers the front, sometimes the back, of certain pieces. There is therefore reason to infer that such pieces were made in one of the fabriques of Valencia; and if so their style would be, to a considerable extent, typical of the Valencian pottery.

The decoration was probably inspired by the wares of Malaga, and it is likely that many of the pieces of the fifteenth century, bearing inscriptions in Gothic characters with animals, &c. in blue, may be of this fabrique.

Thus in the British Museum is a plate (figured in Marryat, p. 11) painted with an antelope and Moresque ornament in blue, and with the inscription—

**senta catalina
guarda nos.**

Others occur, though very rarely, with Spanish inscriptions.

In the province of Valencia, at Murcia, and at several other places, we are told that excellent lustred wares were made, but that none were such important centres of the art as Manises.

Eximenus, writing of Valencia in 1499, says, 'The twenty-seventh excellent thing is, that some artificial objects are made there, which bring great renown to the country, &c. . . . but above all in the beauty of the golden pottery so splendidly painted at Manises, which enamours every one so much, that the Pope and Cardinals and the Princes of the world obtain it by special favour, and are astonished that such excellent and noble works can be made of earth.'

In our classification of the lustred wares of Oriental derivation, made for the South Kensington Museum Catalogue in 1871, we were led to believe that a peculiar kind of enamelled earthenware, covered with a dark blue glaze, and enriched with foliated vermicular diapering of rich coppery lustre, all or nearly all the few known pieces of which had been procured in Sicily, was an insular production by Moorish potters of the fifteenth century. We ventured to class it as such under the term of Siculo-Moresque¹.

Subsequent information afforded to our much regretted friend the late Baron Charles Davillier, shortly before his death, revealed the fact that these pieces were a production of Manises, and probably of somewhat later date than had been supposed. The finest example known is a tazza

¹ Vide S. K. Cat. of Maiolica, p. 65.

now in the South Kensington Museum, of which there is a woodcut engraving in that work.

Mr. (now Sir) J. C. Robinson remarks on this piece in the catalogue of the Soulages Collection: 'This tazza is the finest specimen which has yet appeared of a variety of Maiolica ware of great rarity, and of the origin of which little is known with certainty. It is grounded with a deep blue translucent enamel, and covered, both inside and out, with a minute scroll diaper pattern in copper-coloured lustre, arranged in zones. From the fact of this, and all the other specimens of the same ware hitherto observed, having been brought from Italy, and from the unmistakable evidence of the shapes of the pieces, which are decidedly in the style of that country, and apparently of the first half of the sixteenth century, the Italian origin of this ware may be held to be established.'

He then refers to the approximation, in colour, of the ground, and the somewhat coppery lustre, to that of some Persian wares, the material of which is a siliceous frit covered by a vitreous glaze. It is quite possible that such pieces may have inspired, and been used as the originals from which their decoration was derived, while the forms were at the same time modified, to meet the Renaissance spirit and taste of the period of their production in Spain, and not in Italy as that able connoisseur suggested.

In illustration of these remarks by Mr. Robinson, the reader is referred to pages 85 and 89 of this work, on the Persian and Siculo-Arabian wares, where the similarity of technical characteristics, and the theory that the latter may be of Sicilian origin, but the work of Arabian artisans, are considered.

It is worthy of remark, from a technical point of view, that the transparent blue glaze of the specimen now illustrated is applied over an 'engobe' or thin wash of tin oxide or white clay which conceals the dark colour of the body. In the original Oriental specimens, on the contrary, it is generally applied at once upon the ware, which is of a greyish white colour, and highly siliceous.

Another and even larger, though less perfected, example was in the hands of Messrs. Sasson; a barrel-shaped fountain, for wine or water, with orifice for tap below: on the wider part two lions are depicted in coppery lustre, face to face, surmounted by a coronet; the rest of the surface is covered with the vermicular diapering in coppery lustre, which is found on all the pieces known to us. The British Museum has some *albarelli* from the Henderson Collection, and there are others in the Louvre. Two small plates of this variety are in the Fortnum Collection at the Ashmolean Museum, Oxford. It is worthy of note that on some of the

pieces of this ware the (©) scroll in lustre colour occurs on the reverse; could it be from this that the same scroll, so frequent on the lustred wares of Gubbio, may have been suggested?

Aragon.—Señor Riaño refers to a deed, executed at Calatayud in 1507, by one Muhamed ben Suleyman Attaalab, an artificer in gold lustre ware, engaging himself with Abdallah Alfoguey, to teach him that industry in four years and a half. They were both of the Moorish suburb of Aragon.

At Muel, in the province of Aragon, near Saragozza, this industry was practised in 1585. Henrique Cock gives an interesting account, in his travels at that date, of the process then in practice for the production of these lustrous wares.

He states, 'The earthenware sold at Zaragoza is thus made; first the vessels are fashioned of the local clay and they are baked in a proper oven; removed, they are glazed with white and then polished; afterwards make a wash of certain materials in the following way,—take 25 lbs. of lead (one arroba), add 3 or 4 pounds of tin, and as much of a sand found thereabout; fused into a glass, and after broken into small pieces; pounded into a fine flour and kept for use.' This is doubtless the enamel glaze, but the action of the furnace in the oxidization of the two metals is not properly stated. It is noteworthy that previous to the application of the stanniferous enamel the piece is 'glazed with white and then polished'; this implies the application of a 'polished' *engobe* beneath the enamel glaze. Afterwards to gild the pottery, he writes, 'take strong vinegar, mix with about one shilling of silver in powder, vermilion and red ochre and a little wire (or wine?); when mixed paint on with a feather and rebake.

But a more accurate account of the process is to be found in a MS. in the British Museum, referred to by Señor Riaño (Egerton No. 507, MS. fol. 102). Count Florida Blanca, in 1785, wishing to establish a factory of lustred wares at Madrid, had the following report (epitomized) furnished to him from Manises:—

'After baking, the pottery is glazed with white and blue, the only colours used except gold; if it be painted on gold colour it can only be on the white glaze after twice baking; they are then lustred and baked with dry rosemary only. The white glaze is made of lead and tin fused together in a special oven; after properly baking they become like an earth, and are then mixed with an equal weight of sand; fine salt is added, again baked, and when cold pounded. The only good sand is from a cave at Benalquacil near Manises. For best glaze twenty-five pounds of lead and six to twelve of tin, and half a bushel of powdered fine salt;

less tin for an inferior quality. Five substances are required for the gold colour; copper three ounces, the older the better; silver about (as much as) one shilling, also old; sulphur three ounces; red ochre, and of strong vinegar a quart; three pounds (of twelve ounces) of the scorïæ left after this pottery is painted with gold colour (and doubtless baked) is added to the mixture. They are mixed thus,—a small quantity of sulphur is put into a crucible with two small bits of copper and between them a silver peseta; the rest of the sulphur and copper is then added, placed on a fire, and made to boil until the sulphur is consumed and burnt away; take off the fire, and when cold pound very fine; the red ochre and scorïæ are then added, mixed, and again pounded; mixed in a basin with enough water to make a pasty consistence, it is then applied to the vessel with a stick (or brush?). The piece is then baked for six hours.'

At the commencement of the seventeenth century the Valencian wares had lost nearly all their Moresque character, and the employment of the copper lustre only was retained, designs with figures in the costumes of that period, and coarse leafage, birds, &c., with *rococo* ornaments.

In 1780 Mr. Talbot Dillon, in his *Travels in Spain*, states that at Manises, a pretty village two leagues from Valencia, the people, mostly potters, make a beautiful faience of a copper-coloured gilding.

In 1801 Fischer, a German traveller, speaks of the same wares, and M. Davillier found its last producer at Manises, one 'Iayme Cassans,' who varied his duties to his guests as a small innkeeper by making lustred pottery, with a simple wheel and small furnace, his wife assisting him in the decoration of the pieces.

It would thus appear that although the fabrique of Malaga may have been more ancient, that of the province of Valencia was one of the most important in Spain. But many other potteries existed, as at Barcelona, whence Hieronymus Paulus, in 1491, writes, speaking of the faience of that place, as having been long esteemed and sought after even at Rome¹.

Talavera seems however to have been an important producer, by the statement of Marineo Siculo. We first find its productions mentioned in 1560, and again in 1573, when a fine white glazed pottery was made there, supplying the country round; it was also exported to Portugal and to India. A red pottery was also produced at Talavera, and of later time wares painted in blue and other colours on the white ground, some in imitation of Chinese patterns, others after the manner of Savona and of Rouen. Works existed at Triana; Puente del Arzobispo; Iáen

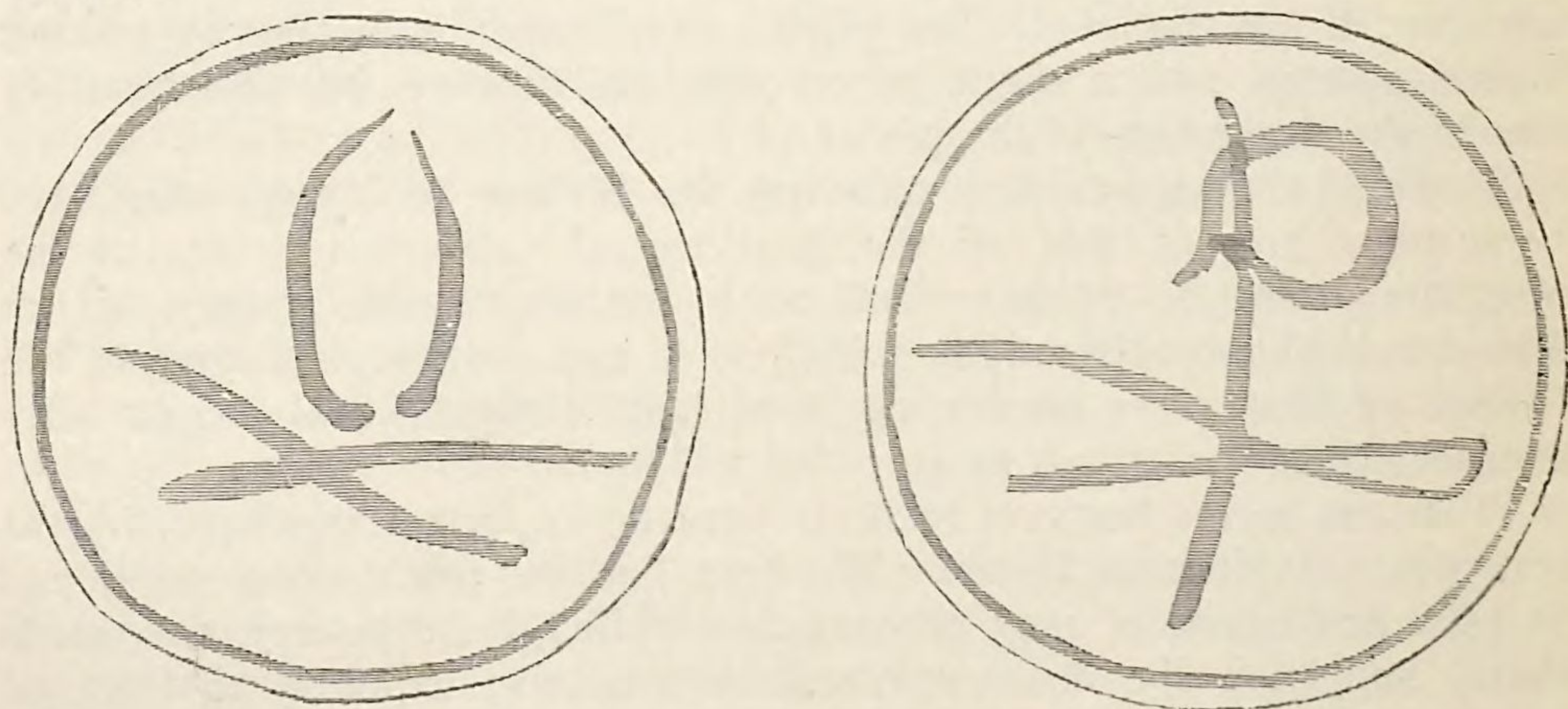
¹ Apud Schott, *Hispania Illustrata*, tom. iii. 1491.

in 1628; Toledo under Ignacio de Velasco in 1735; also at Segovia and Zamora. At Iviça the Royal ordinances refer to vessels of fine earth curiously worked, which were protections against poison. At Alcora, about 1726, a large work was established by Don Buenaventura Pedro de Alcantara; privileges were granted and the business thrived, producing some three hundred thousand pieces annually of various kinds. Lustred ware was made in 1749, as also porcelain.

These various productions of the seventeenth and eighteenth centuries are referred to by Señor Riaño, who also tells us that in 1768 King Charles III founded and encouraged works at La Carolina and La Carlota in Andalusia, as also the well-known Buen Retiro at Madrid.

That these Hispano-Moresque wares were imported into England is proved by fragments found in London, on one of which, in the British Museum, is represented a man in the costume of the period of Henry IV of England, about 1400.

Makers' names have never been observed upon pieces of this pottery, and marks are very rarely met with. On the back of two small plates with deep centres, in which is painted a shield of arms bearing a crowned eagle with open wings, in blue, the rest of the surface being diapered with small vine or briony leaves and interlaced tendrils in concentric order, of golden lustre on the creamy white ground, are the accompanying marks.



These pieces are similar, perhaps of the same service, probably of Malaga or Valencia, and of the fifteenth century; they are now in the writer's collection at the Ashmolean Museum, Oxford. A mark like to the first is on a piece in the Salting collection.

In the British Museum, from the late Mr. Henderson's rich collection,

is a vase, on one side of which is the inscription: 'Illustrissimo Signore Cardinale D'Este in Urbe Roma.' It is probably one of those pieces of Manises manufacture spoken of by Fr. Diago in 1613.

Mr. Chaffers also gives us marks occurring on a piece, probably of the same fabrique, then in Mr. Reynolds' Collection. They consist of a hand, and the date 1610, in a circle on the face of the piece, and the letter M, surmounted by an O, on the reverse.

The others given as marks in that useful work are probably only ornamental devices.

The Louvre and the Hôtel Cluny at Paris contain fine examples of this pottery, as also the Museum at Sèvres; and in the British Museum are specimens of considerable interest, already referred to; also a fine dish, having the arms of Castile and Leon impaled with Aragon, which may have been made for Eleanor, daughter of Pedro IV of Aragon, Queen of John I, King of Castile and Leon, married 1375, died 1382; and a sort of *biberon*, with spouts at the sides. Both of these are engraved in Mr. Marryat's work.

The South Kensington Museum is rich, but perhaps the finest collection in England is that of Mr. F. Ducane Godman, richer in examples of Persian, of the so-called Siculo-Arabian, and of Hispano-Moresque than any public or private collection in Europe. Mr. Salting also has many fine examples.

A foreign and distinct character of artistic production was introduced, at Seville, by *Niculoso Francesco*, an Italian, who also in an inscription informs us that he was a *Pisano*. The taste for the Italian Renaissance was spreading into Spain, partly through the introduction of Dello and other painters, and particularly by the return of Alonso Berruguete after his sojourn in Italy; moreover, we learn from Vasari that works of the Della Robbia *bottega* had been sent to Spain by merchants, and that Luca had forwarded to the king figures, in the round, of enamelled terra-cotta, and some in marble. We have notice also of the large exportation of Italian wares from Pisa, &c., into Spain.

Some pieces of the wares of Urbino, &c., exist in collections, on which the arms of Spanish families are painted; two such, doubtless part of a service, were in the possession of Baron Antony de Rothschild in London; they are fine works of the Fontana school of Urbino, perhaps by Orazio, and represent subjects from Amadis de Gaule; on each is the shield of arms of a Spanish house.

But to *Niculoso Francesco* Spain owes two of the finest and most original monuments of the ceramic art of the early sixteenth century which have been preserved to our times, viz. the altar front and *dossale*

in the chapel erected by Ferdinand and Isabella in the Alcazar at Seville, and the rich façade to the door of the church of Santa Paula in a suburb of that city.

His earliest recorded work is the tomb of Monsignore Lopez, in the church of Santa Anna at Triano, the seat of the Sevillian potteries on the other side of the river¹. It consists of a picture, painted on tiles, and representing the deceased, recumbent and holding a book between his hands; on either side of the pillow a peculiar quadrangular knot ornament is painted, which suggests a somewhat varying figure occurring on pieces of Faentine and Caffaggiolo make (South Kensington Museum Catalogue, No. 8963, '63). The inscription states, *ESTA · FIGURA · I · SEPULTURA · ES · DI · MISO · LOPEZ · EN · EL · AGNO · DEL · MIL · CCCCIII ·*

The work next in date, and far superior in execution, is the altar in the Alcazar. The frontal bears a central roundel, on which is represented the Annunciation, with surrounding wreath of fruits and leafage; this is sustained on either side by a female figure holding a flambeau and with scaly termination, ending in scroll-work and a cornucopia; above are shields bearing the royal arms; the yoke and motto *TANTO · MONTA ·*; the fasces of arrows; the crowned F; and the crowned Y or double J.

The *dossale* consists of a large central picture representing the salutation of Mary and Elizabeth, surrounded by a framing, on which is painted the tree of Jesse, between classic mouldings; again beyond are grotesques after the manner of the Loggie, and on either side the yoke and motto, and the arrows, are depicted on wreath-surrounded roundels. On a banderole is the signature *NICULOSO · FRANCISCO · ITALIANO · ME · FECIT*, and above, on the left, *AGNO · DEL · MIL · CCCCIII ·*

This remarkable work of ceramic painting is on tiles carefully joined and covered with a rich glaze, the colouring admirably managed, and the execution masterly. The general design would seem to have been inspired, and in much copied, from an illuminated manuscript or a painted glass window of Flemish character.

The decoration of the portal of Santa Paula is a work of singular beauty; the moulded brick-work in two colours is in itself a masterpiece, the tile covering extending outside the arch from the capitals of the Gothic pilasters. This broad band is grounded with grotesques of the greatest variety and careful execution in dark blue, green, yellow, and white upon a rich orange ground, reminding one of the finer pieces of the Siena fabrique; upon this are seven roundels after the manner of the

¹ Pedro de Medina, writing in the first half of the sixteenth century. His work, *Libro de Grandezas y Cosas Memorables de Espagna*, gives curious details of the making of faience at Seville, in chapter xxii.

Della Robbia, having subjects in relief of white and coloured enamel, each surrounded by a garland of fruits, leafage, &c. in colour. Above the arching but beneath the cornice, on a grounding of tiles tinted as a fleecy clouded sky, on either side an angel in white enamelled ware is standing on a bracket of lustrated surface; above each of these is a square panel bearing the sacred monogram in relief of Hispano-Gothic lettering, also of lustrous surface, sustained each by a kneeling angel in white. Surmounting the cornice are alternating cherubs, winged heads, and flambeaux of white enamelled ware. Over the door is a shield sustained by an eagle and bearing the royal arms, of white marble, relieved against a ground of painted tiles; on its right the yoke and motto, on its left the arrows are painted each on a shield. This grand work is inscribed by its maker, NICULOSO · FRANCISCO · ITALIANO · ME · FECIT · IN · EL · AGNO · DEL · 1504; and again in another place 1508, and elsewhere NICULOSO · PISANO. The effect upon the eye of this rich portal, when seen in the full blaze of a Sevillian sun, is gorgeous indeed, but well harmonized and softened by the judicious use of colour and the negative toning of the brickwork, upon which it rests as a richly jewelled crown. It is not offensively glaring, as one feels, at first sight, the general effect of the Della Robbia friezes on the hospital at Pistoia. The fourth and only other known work by this master ceramist is over the door of the Convent of Nuns, Las Monjas de Santa Paula, in an outskirt of Seville. It is a large picture painted on tiles representing the saint, nimbed and clothed in a long mantle. She holds a book between her hands; there is a border of *trofei*, and the date, 1504. It is framed in a wide border of brickwork of two colours; on each side is the inscription SANTA · PAULA ·; below are the arms of Portugal and Spain and those of the foundress Yasabel Enriquez.

These works are accurately described by the late Baron I. C. Davillier in the *Gazette des Beaux Arts* (vol. xviii. 28), and, with the exception of the last, were studied and greatly admired by the writer in 1884.

He partially agrees with his lamented friend in the opinion that Faenza or Caffaggiolo may have been the schools at which Niculoso learnt to mature his art; in that art he may have been first grounded at his native Pisa, but the writer is inclined to think that the knotted ornament on the tomb of Lopez may refer to Faenza, or to Faentine artists working in Tuscany, and that Niculoso may probably have graduated under the Della Robbia, and also learnt some scheme of colouring after the manner of the Siena bottega of M^o. Benedetto. We must, however, bear in mind that at Faenza, in the vault of the Cathedral, are enamelled rilievo in the Della Robbia manner, but which are believed to be of Faentine production

between 1474-7¹. Could Niculoso have had anything to do with these works previous to his emigration to Spain?

In the British Museum is a plate, on which is painted a helmeted male head heightened with lustre and having scrolls of lustre on the back, after the manner of some Hispano-Moresque pieces. This plate is stated to have been so long in private possession before it was presented to the Museum, that all suspicion of modern imitation is denied. It is such a piece as might have been produced by an Italian maiolica painter, working at a fabrique where Moorish wares were still made, and possibly from the Niculoso *bodega*.

Of other artists working in Spain, mention is made of *Juan Flores*, a Fleming, who painted tiles for the royal palaces at Madrid, at the Pardo, and at Segovia; he was master tile-maker to Philip II, in 1565. (Riaño.)

SICULO-MORESQUE.

The evidence afforded by excavations and investigations in Sicily is ably put together by Prince Filangieri, in his report to the Minister of Public Instruction on this subject².

The most ancient pieces of what is supposed to be Siculo-Moresque pottery are those found in 1864, on demolishing the church of S. Giacomo la Marina at Palermo, and those found over the vault of the Martorano in 1870; the Martorano dates from the twelfth century, and these are believed to be contemporary. They bear imitation Arab mottoes.

In the Verdura, Scala, and Salinas collections are other specimens, as also in the Museum at Palermo. They have certain marks, as '*Almton*,' made of earth; '*ton mohtawa*,' impermeable clay; '*tin-a-mali*,' plastic clay; and some names of makers as '*Ibrahim*' and '*Bami*.' Two notable examples are at Mazara, one in the house of Count Giovanni Burzio; the other in the sacristy of the church of the Madonna del Paradiso. Prince Filangieri refers to Marryat, '*History of Pottery and Porcelain*,' ed. 1857, p. 14, for illustration of a piece in the Sèvres Museum; he further states that these all resemble in form and make the celebrated Alhambra vase; the inscriptions are in large Cufic character, '*lillahi-l-molk*,' the power is in God; on the Burzio vase '*Success*' in Arabic, a usual expression on Mussulman ornamental inscriptions in Sicily or elsewhere.

There may be some slight confusion of the siliceous and stanniferous

¹ Vide Carlo Malagola, *Memorie Storiche sulle Maioliche di Faenza*, p. 464. F. Argnani, *Le Ceramiche e Maioliche Faentine*, fol. Faenza, 1889, p. 21.

² Gaetano Filangieri, Principe di Satriano, *Il Museo Artistico Industriale e le Scuole Officine de Napoli*; Napoli, 1881.

wares in these references to specimens in collections, but for the most part they would appear to be similar to, if not actually, the workmanship of Moorish potters in Spain, with which country Sicily was in intimate political connexion. The distinct proof of the fabrication of similar Moorish pottery in Sicily is yet wanting, and the exact agreement of the above-quoted examples with the well-known varieties of Hispano-Moresque pottery would rather lead to an adverse conclusion. Porous water jugs or coolers, probably of the sixteenth century, and of the same form as the well-known Rhodian pyriform jugs with loop handle, and which have elegantly designed openwork strainers inside the neck, are doubtless the workmanship of Moorish hands or their descendants in Sicily, where they are occasionally found.

EUROPEAN

PLUMBEOUS OR LEAD GLAZED AND STANNIFEROUS
OR ENAMELLED WARES

ITALIAN

SGRAFFIATI, GRAFFITI, OR INCISED WARES.

THIS mode of ornamentation, one of the most primitive and universal in a ruder form, appears but little on the early glazed wares of our own country¹; of those of France a fine example, attributed to the fourteenth century, is preserved in the Museum at Sèvres, and is figured in De Brongniart and Riocreux's quarto volume on that collection, M. Pl. xxix. 3, as also at page 104 of M. Jacquemart's *Merveilles de la Céramique*, part 2.

In Italy it was brought to a high degree of perfection, not merely as a manner of ornamenting pottery, but applied on a large scale to mural decoration. It appears to have been in use from an early period, examples of a coarse kind occurring among the plates incrusting the towers of churches of the twelfth and thirteenth centuries at Pisa and elsewhere, and it was probably in use before, or coeval with, the earliest rudely painted wares.

Of such are a small bowl of *Sgraffiato* or incised ware, No. 14. '71 in the South Kensington Museum; four leaves and zig-zag border, incised and coloured with green and brown on the creamy white ground; it is one of those smaller pieces inserted in the church towers of Pisa and other cities of Italy, mention of which is made in the Introductory chapter. This and another were procured at Pisa by Sig. Fezzi, we are not informed from what church, and it is difficult to assign an exact date; but they are in

¹ In the British Museum is a dish rudely incised, and dated 1699; also portion of a small jug.

all probability not later than about 1300. The other is a small bowl of glazed earthenware, No. 15. '71 in the same Museum; leaves and a rude leafage border outlined in manganese, and dashed with green and yellow brown; thirteenth or fourteenth century: although not ornamented with *sgraffio*, this piece is clearly of the same period and manufacture as the preceding, and is from the same source. The reader is referred to a paper in the *Archaeologia* of the Society of Antiquaries, vol. xlii, p. 379, for further information on this subject.

Its method, as applied to pottery, is described by Piccolpasso in his manuscript, and consists in covering the previously baked 'biscuit' of ordinary potter's clay with a 'slip' or *engobe* of the white marl of Vicenza, by dipping it into a bath of that earth milled with water to the consistence of cream; when dry this white covering, fixed by a slight baking, is scratched through with an iron instrument showing the design in the red colour of the clay against the superimposed white ground. It is then covered with an ordinary translucent lead glaze composed of sand, lib. 5, lead (oxide), lib. 10, and clouded with yellow and green by slight application of the oxides of iron and copper.

Piccolpasso says: 'Now I intend giving you the white which is used in Lombardy. Here is the white, bearing in mind that the earth of Vicenza is used (as a slip) as has been said of the colours of Castello painting or designing on the white earth, when they have had the earth of Vicenza, I would say with a style of iron of this kind (gives figure), and this drawing is called *sgraffio*.'

From this passage we learn that it was not a mode of decoration exclusively confined to the fabrique of Città di Castello; and accordingly Signor Raffaelli considers that 'sgraffio' was also made at Castel Durante.

From a careful examination of many examples of the incised wares, we are of opinion that they were produced at several places; it was indeed a more simple manner of ornamentation than painting in colour, and therefore more likely to be used at smaller local potteries.

At Pavia fragments and whole pieces have been dug up, and were in the possession of the late Sig. Camillo Brambilla and others, proving a local fabrique of such wares.

There appears to be a considerable range in the dates of various specimens in collections, some of which are probably among the earliest examples of Italian decorative pottery that have descended to us; others may be of the middle or last quarter of the fifteenth century, and are highly characteristic; upon them great skill is shown in the combination of figures and foliage in rilievo, with the incised ornamentation. Nearly all the pieces of this particular variety are probably the work of one *bodega*, and are

distinguished by the character of their designs; a border of mulberry leaves, shields of the 'Pavoise' or kite form, one on a fine dish in the British Museum being charged with the *biscia* of the Visconti; the *impresa* on the other is the flaming bomb-shell adopted by Alfonso d'Este in 1512.

A sort of Gothic character is seen in some of the leafage mouldings, costumes of the North of Italy in the fifteenth century, lion supporters and other details which connect them with the North Italian art, and we have little hesitation in believing that they were produced in Lombardy or the Venetian mainland. The above-quoted passage from Piccolpasso is confirmatory of that opinion, and Sir J. C. Robinson, describing a fine example, an inkstand belonging to Lord Spencer, advances a similar opinion in the Catalogue of the Special Loan Exhibition of 1862 (p. 401).

Work of another manner may be observed on pieces of a somewhat more recent date, among which is one in the South Kensington Museum bearing the arms of the city of Perugia.

These may with considerable probability be ascribed to that neighbourhood, perhaps to Città di Castello, but we cannot, with some writers, find any authority for classing all the incised wares as the produce of La Fratta.

Two fine examples of the former type are in the Ashmolean Museum at Oxford (Fortnum Coll., see pl. VII), one having raised foliage in the centre and incised ornamentation on both sides; one also, of the latter manner, with *sgraffio* decoration of oak leafage surrounding a figure of the Virgin.

Some other examples, by other hands, afford no clue to the locality of their production. Of such is a sort of barrel or cylindrical bottle in the British Museum, divided internally into compartments, and inscribed outside 'VIN NERO' 'VIN BIAN' 'OLIUM AZETTO' and the date 1525.

In the Castellani Collection was a lamp formed as a human foot, with *sgraffiato* ornamentation covered by a brown enamel. It was signed C. F. F. 1659. P. Bastiano.

A circular dish, exhibited in the 'Loans Court' of the South Kensington Museum as 'Intra ware,' was of coarse workmanship, the design a bunch of flowers in the centre and others on the border. It appeared to be of recent workmanship, and, if from the neighbourhood of Intra on the Lago Maggiore, may be the reminiscence of an ancient Lombard handicraft.

The late Marquis d'Azeglio had a curious inkstand of this ware.

Of the more important examples, the Louvre possesses a fine cup on raised stem and supported by three lions, in the interior a man, habited in the costume of the fifteenth century, stands playing a mandolin between two females, one of whom sings while the other plays the tambourine; the raised and incised mouldings on this piece are very characteristic. It is engraved in M. Jacquemart's *Merveilles*, pt. 2, p. 206.

PLATE VII

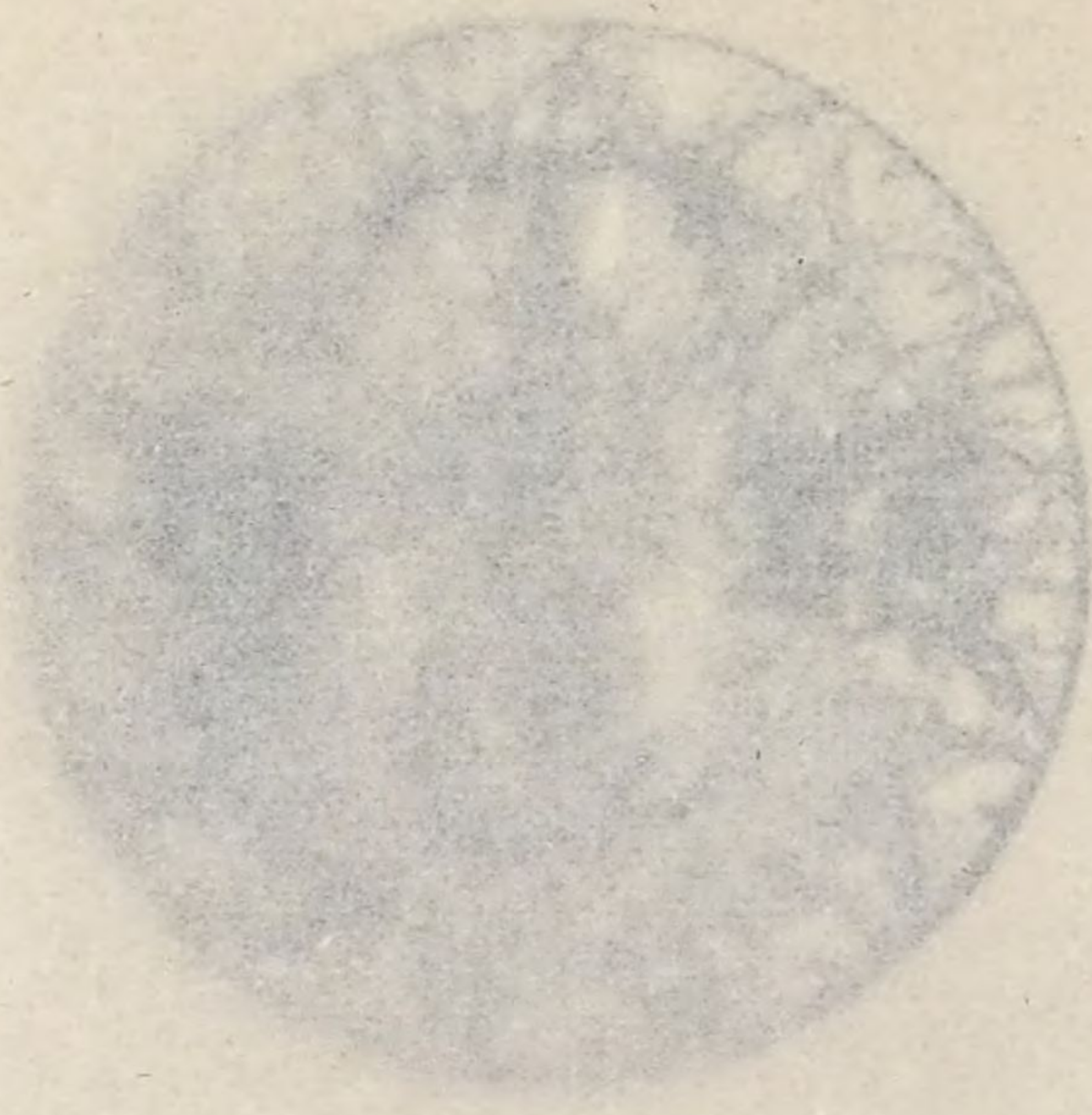


PLATE WITH RAISED CENTRAL FLOWER
XV or Early XVI Century

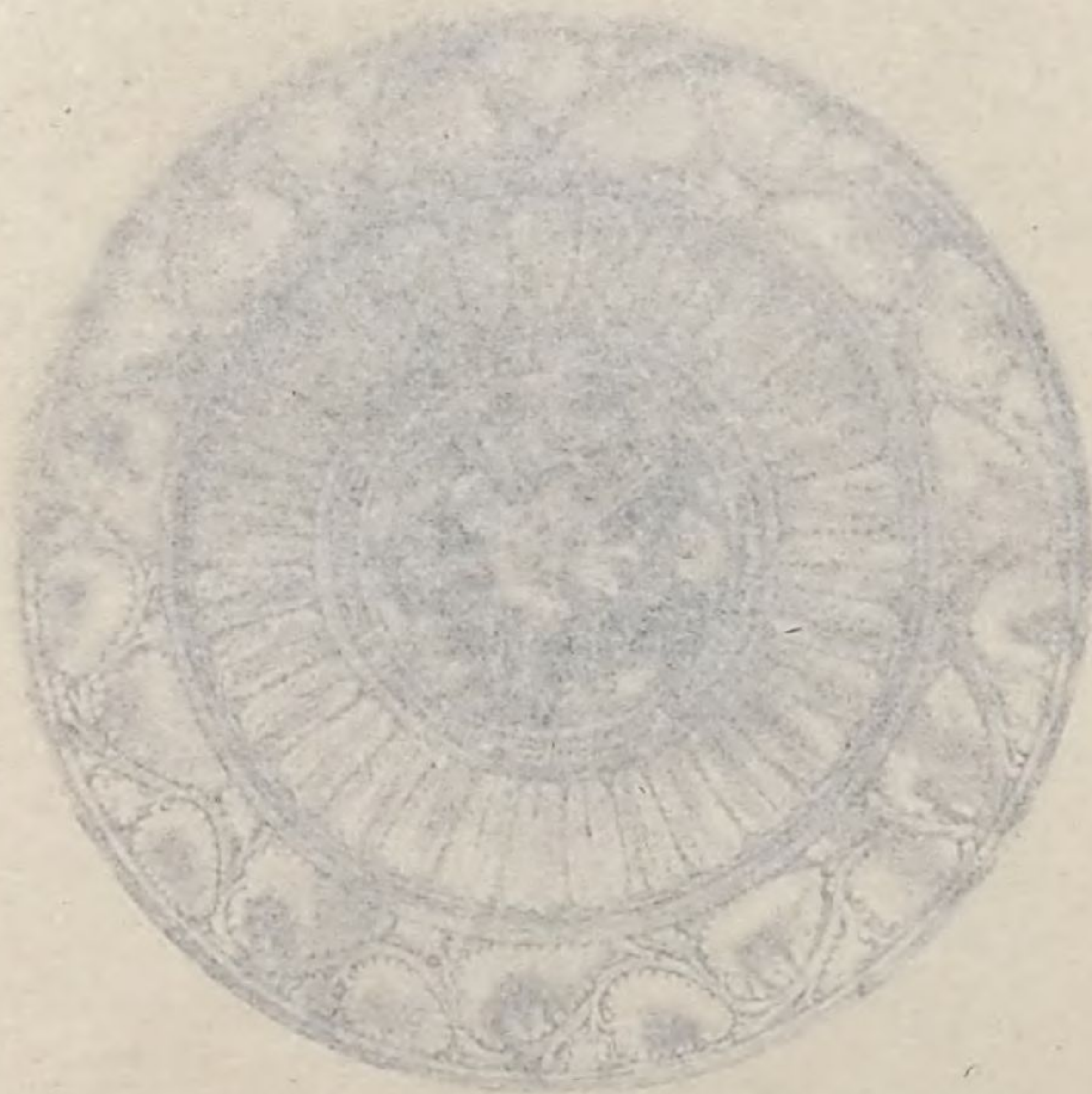


PLATE WITH RAISED CENTRAL FLOWER
XV or Early XVI Century

In the Hôtel Cluny is a cup of the same character, with other examples. The Museum at Sèvres also has specimens.

In the British Museum are some fine dishes, one of which is remarkable for the admirable execution of the work; on it are represented figures in the costume of the fifteenth century, festoons of fruit and other ornaments. On the other, already referred to, are the figures of a gentleman and a lady, who plays the viol, in the costume of the fifteenth or early sixteenth century, standing *dos-à-dos*; on her side is a 'Pavoise' shield bearing the *biscia* or serpent of the Visconti, while he supports himself on one bearing the flaming bomb-shell, the *impresa* of Alfonso d'Este, borne by him at the Battle of Ravenna in 1512.

One of the most highly finished and elegant examples of this mode of ornamentation which has come under our notice, is a 'hanap' or ewer, which was sold in Paris some years ago, and was since in Mr. R. Napier's Collection at Shandon (No. 2984). A curious ware having the appearance of 'sgraffiato,' but not really ornamented by that method, is described among the Hispano-Moresque pottery in the South Kensington Museum, No. 1459, page 61.

At Pavia, in the second half of the seventeenth century, a family of amateur and artistic potters—for it has hardly been shown, although suggested, that they established a *fabbrica* for commercial production—decorated many pieces, large and small dishes, &c., of a ware the body of which is of red colour, covered with a white slip and ornamented, by means of the graving iron, with various subjects and decorative designs, the whole generally covered by a rich treacle-brown glaze. The execution of these works, though careful, is by no means of a highly artistic character; they were probably, for the most part, made for presents. The minute history of the whole family is to be read in the pages of Camillo Brambilla, whose elegant work¹ does more than full justice to its subject. The dates of these pieces are from 1676 to 1694, they are by three members of the *Cuzio* family, viz. *Giovan Antonio Barnaba*, *Giovanni Brizio* (a Canonico), and *Antonio Maria*, a Presbyter and proto-notarius. In the Montferrand Collection was a dish having the Virgin and Child incised and enamelled in colour; it was inscribed with the initials O. T. S. C. and the date 1624; could these be the initials of one of the *Cuzio* family of the previous generation? Only some ten or twelve of their pieces are recorded, most of which are fully signed and dated, one by Giovan Antonio, June 11, 1676; one by Giovanni Brizio, the Canon, March 25, 1677; one in the South Kensington Museum by Antonio Maria

¹ Camillo Brambilla, *Antonio Maria Cuzio e la Ceramica in Pavia*. 4to, Pavia, 1889.

bears the portrait of an ecclesiastic surrounded by ribbons inscribed 'TIMETE · DOMINVM.'—'LIBERA · ME · DOMINE · AB · HOMINE · MALO · ET · A · LINGVA · INIVSTA.'; on the reverse with flowers and concentric mouldings, 'PRESBYTER · ANTONIVS · MARIA · CVTIVS · PAPIENSIS · PROTHONOTARIVS · APOSTOLICVS · FECIT · SOLAMENTE · E · INGANNATO · CHI · TROPPO · SI · FIDA.'; and in the centre 'PAPIÆ · DIE · XVII · MAIJ · 1694.'

Of these Brambilla records ten examples: another dated 1687, and apparently unknown to him, was sold in Paris in 1873. It was inscribed 'ANIMA · NOSTRA · SICVT · PASSER · EREPTA · EST · DELAQVEO · VENANTIVM · PRESBITER · ANTONIVS · MARIA · CVTIVS · PAPIENSIS · 1687.'; on the reverse '1687 · PAPIÆ.'

He also describes a Sgraffiato plate by some other hand dated '1734 a di 26 Marzo Pavia,' the central subject a person with a table and sweetmeats inscribed 'O miei Signori le chi il vostro feste per confetture. Voi non mi barate.'

Since the above was set in type we have seen several specimens, cups and shallow bowls, of early graffito ware which have been recently unearthed at Cyprus. They are eminently Italian in character, and may probably be the production of Italian potters working in that island. On some are incised figures in costume of the fourteenth century. They have been secured by Sir A. W. Franks for presentation to the British Museum, and two characteristic specimens have been given by him to the writer for the Ashmolean Museum at Oxford.

PAINTED WARES



CHAPTER I

TUSCANY

WHEN grouping the various wares so abundantly represented in the South Kensington collection, we classed together several examples of an early painted pottery, some, if not most, of which were seemingly of *mezza* ware, not being glazed with the stanniferous enamel; they seemed to us to have been for the most part from the same fabrique, and of the middle, or perhaps earlier half, of the fifteenth century; and, from certain characteristics, we were disposed to assign them to a Tuscan origin. Perhaps connected therewith is another series of early pieces, a leading feature upon which is the frequent use of the peacock's feather as a *motif* in the decoration. The similarity in the technical qualities of the glaze and pigments used, which approach so nearly to those of Caffaggiolo or Siena, and the occurrence of the arms of Tuscan families upon some of the pieces, induced us to assign them to the same origin; and in this we were supported by the opinion then held by the much lamented M. Alfred Darcel. The correction or, at least, the modification of these attributions is due to the valuable investigations of Professor F. Argnani of Faenza, who, in Tav. xi. fig. i. iii. of his work, gives us figures of certain fragments dug up at Faenza, which entirely agree in their decoration with these pieces. On such unquestionable evidence we would now unhesitatingly class them among the many productions of Faenza, from which place we had no small suspicion that they might have originally come. It is, however, not improbable that this peculiar decoration of peacock's feathers and heavy scroll foliage, although originally of Faenza, may subsequently have been used by the Faentine artists who worked for the Medici at Caffaggiolo. But if so, only some of the later pieces so decorated could have been of Tuscan production, and Faenza would rightly claim the earlier.

In and about Florence lead glazed pieces are found which may probably be earlier than the fourteenth century; and there is little doubt that the

stanniferous enamel was in use towards the end of that century, mostly on *boccaletti* of ovoid form and coarse workmanship, having two handles and adorned with leafage and heraldic animals, the Florentine *giglio*, &c., outlined in manganese and filled in with *zaffiro* blue.

It might have been expected that the investigations of the Commendatore Milanesi, whose recent death we deeply deplore, would have brought to light the existence of early and important potteries in or about Florence and other Tuscan cities; but it would seem that, with the exception of Caffaggiolo and Siena, the others, such as Montelupo, Cancelli, and S. Miniato, though producing ordinary wares abundantly, were not remarkable for artistic excellence.

It would also seem from communications made by the Com. Milanesi to Sig. Urbani de Gheltof, who has published them in his *Notizie Istoriche sulla Ceramica Italiana*, at page 65, that the potters '*vasai*' were members of the '*arte maggiore*,' to which the '*medici*' and the apothecaries '*speciali*' also belonged; the painters also, and the sellers of colours, a curious combination which seems to have arisen from their common use of drugs, pigments, and such like materials and compositions.

In a book of expenses of the Medici of 1424 to 1426, an entry, on March 23, 1425, is made in favour of one Bartolomeo di Simone, for expenses incurred in his '*lavori di terra*.' On December 24 of the same year, we find that a payment of three *soldi* was made to '*Ventura legatore, per fare asortire sua lavori di maioliche in II giarre*' (?). Again, under date May 23 of the same year, '*soldi diecisette ed otto piccoli*' are paid for '*ghabella di lavori di terra spacciati per istima di fior. 10 lib. soldi 16, den. 8. per poliza*.' From this notice Sig. Urbani de Gheltof infers that, at this remote period in Florence and in other parts of Italy, the Hispano-Moresque method (of glazing) had been introduced and referred to under the name of '*lavori di terra di maiolica*' in the Venetian documents of the years 1431 or 1437, and, for the first time, here termed '*Maiolicha*.'

By this it would seem that, in the second decade of the fifteenth century, the use of the stanniferous enamel was established in Tuscany, but we know not for how long previously, nor from whom acquired.

We cannot agree with the late M. Jacquemart¹ who surmised that at Caffaggiolo Luca della Robbia learnt the nature of the enamel glaze which he applied to his *rilievi* in *terra cotta*, not being assured that that pottery was established anterior to his earliest enamelled and painted work. We know that Luca painted subjects on plain surfaces enamelled

¹ *Les Merveilles de la Céramique*. Part 2, Paris, 1868. p. 122.

with the stanniferous glaze as early as the year 1456, when he executed the painted tiles which form a kind of framing to the tomb of Benozzo Federighi, in the church of San Francesco di Paolo, under the hill of Bellosguardo. The most important work by him of this nature is the lunette over one of the doors in the entrance-hall of the 'Opera del Duomo' in Florence.

Of characteristic Florentine fifteenth century production are the rare vases made by the Della Robbia chiefly to adorn the tops of altar pieces or of the *lavabo*. They are mostly coloured dark blue, and sometimes in part gilded, adorned with mouldings, imbrication, &c. in relief, and with two, sometimes dolphin, handles. Two of such are in the Ashmolean Museum (Fortnum Collection), others at the South Kensington Museum and in the Louvre.

That Luca was the originator of the stanniferous enamel is equally mythical, although still believed and upheld by some of the recent Italian writers on Maiolica, viz., Mess. Corona, Genolini, and, in a degree, by Urbani de Gheltof¹ &c.; but that he improved that enamelling for his own particular purposes we think probable, intensifying its solidity and whiteness and imparting a richness of glazed surface which is most nearly approached by the wares of Caffaggiolo and the earlier productions of Forlì.

The late erudite Commendatore Milanese stated that the stanniferous glaze was used in Tuscany as early as during the '*trecento*,' and we cannot but regret that we are yet without the valuable documentary information, which we hoped that careful investigator would have already published, on the potteries of Tuscany and the artists who are recorded as having worked at Caffaggiolo.

A kind of spice-box and cruet-stand is referred to by Jacquemart, which would probably be the make of some Tuscan fabrique. It would seem to be of the sixteenth century, and is white, with slight ornamentation in yellow and pale blue. The words PEPE · SALES · I · SPEZIO · IZVCHER denote the receptacles for those several condiments, while places to hold two missing cruets are inscribed OLIO and ACETO. At the back and on either side of the handle is a mark which denotes that it was made for the service of a Grand Duke of Tuscany; it consists of the grand ducal crown encircling two palms and a branch of laurel. This was the *impresa* of Cosmo de' Medici, son of Giovanni, who was created Grand Duke by the pope in 1569. The mark is copied by Chaffers from the Merveilles de la Céramique, pt. 2, p. 141, and somewhat resembles a mark on some of the Venetian wares of later time. Signor Genolini places it among the Venetian marks, Tav. xxiii, No. 378, without any reference.

¹ Notizie Istoriche ed Artistiche sulla Ceramica Italiana, 8vo, Roma, 1889, p. 64.

M. Natilis Rondot¹ has shown us that Italian potters established works at Lyons in the sixteenth century, and there produced *istoriati* and other pieces in the Urbino manner. Of those potters the first recorded was a Florentine, one *Benedetto Angelo di Lorenzo* (1512-1536), and with him some others were associated. A *Maestro Giorgio* (1529-1554) is also recorded, the only one with that distinction. *Jean* or *Jovan* (probably *Giovanni*) 1512-1518; and *Bastiano di Antonio* his brother (1523 and 1536-38); also *Battisto di Gregoire* (*Gregorio*?) 1529 and 1556-62.

CAFFAGGILO.

Those who have travelled, as we were wont ere railroads had been formed in Italy, by the old post road from Bologna to Florence, will probably recollect a stern but picturesque machicolated building, standing not far from the last post-house before reaching the Tuscan capital. Built by Cosmo de' Medici, this villa was one of the favourite resorts of Lorenzo; and at Caffaggiolo the young Giovanni, afterwards Leo X, was educated by Politian. Within those walls also the beautiful Eleonora di Toledo was murdered by her husband, Pietro de' Medici, in 1576.

It was the ill-indited name of this *castello* scrawled upon the back of a plate, and, until the discovery of others more legibly written, read as that of its painter, which proved that at this spot a fabrique had existed and important and highly artistic works had been produced. The occurrence of a monogram upon several, and the comparison of their technical details, led to the recognition of others, revealing the fact that this fabrique had existed from an early period in the sixteenth century, if not earlier, and was then productive of a large number of pieces of varying quality.

In further proof of the existence of this fabrique, which in all probability was specially belonging to the Medici family, and of its activity in 1521, the late M. Eugène Piot published² the translation of a letter communicated to him by the late Com^{re} Gaetano Milanese, of Florence; this letter is from J. F. Zeffi, the agent of Lorenzo de' Medici, addressed to Francesco da Empoli, and reads—

'Spectabilis vir. Une lettre pour Antonio di Bernardo de' Medici est jointe à celle-ci, faites qu'il la reçoive. On lui envoie en outre deux écuelles avec leurs couvercles, qu'il m'a fait demander. On envoie aussi une écuelle et son couvercle

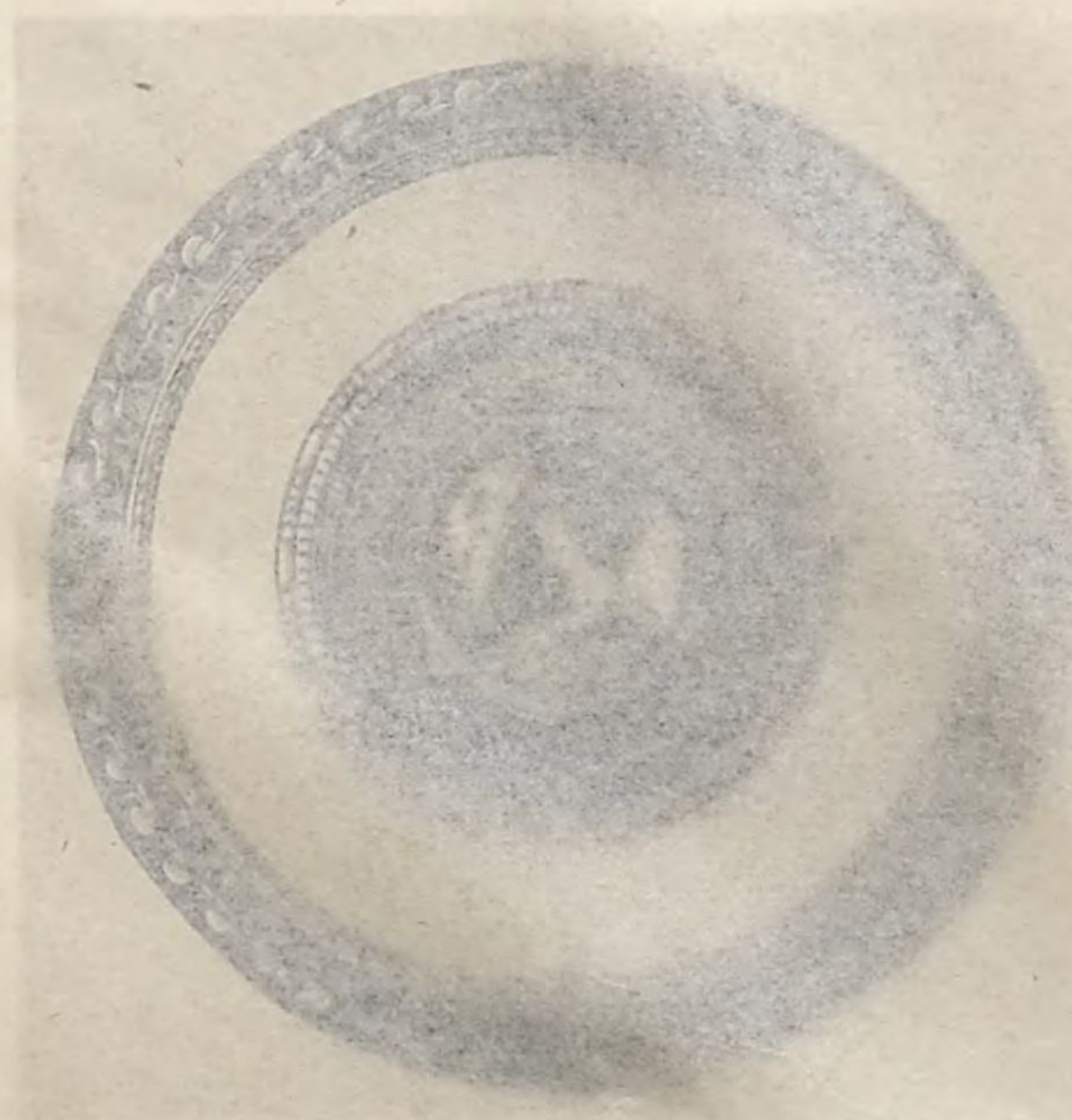
¹ Natalis Rondot, *La Céramique Lyonnaise*. Paris, 1889; *Les Potiers de terre Italiens à Lyon*. Lyon, 1892; *Les Faïenciers Italiens à Lyon*. Lyon, 1895.

² *Gazette des Beaux Arts*, T. xxiv. 2^e période, *La Céramique Italienne de la Collection Spitzer*.

PLATE VIII



PLATE. CASE OF THE OR FAIRER



M. Nodding-Baudet¹ has shown us that Italian potters established works at Lyons in the sixteenth century, and there produced *colorati* and other pieces in the Luccan manner. Of those potters the first recorded was a Florentine, *maestro Angelo di Lorenzo* (1512-1536), and with him *maestro Giorgio* (1529-1554) is also recorded, *maestro Giovanni* (probably *Giovanni*) (1529-1538), and *maestro Pietro* (1529 and 1536-38); also *maestro Lorenzo* (1529 and 1536-38).

CATTAGGIOLO.

Cattagiolo, as we were wont ere railroads had been introduced, is the old post road from Bologna to Florence, will probably be found a most picturesque machicolated building, standing not far from the last posthouse before reaching the Tuscan capital. Built by Cosimo de' Medici, this villa was one of the favourite resorts of Lorenzo; and at Cattagiolo the young Giovanni, afterwards Leo X, was educated by Poliziano. Within these walls also the beautiful Eleonora di Toledo was murdered by her husband, Pierre de' Medici, in 1576.

It was the ill-fated name of this *castello* scrawled upon the back of a plate, and, until the discovery of others more legibly written, read as that of its painter, which proved that at this spot a *fabrique* had existed and important and highly artistic works had been produced. The occurrence of a monogram upon several and the comparison of their technical details, led to the recognition of others, revealing the fact that this *fabrique* had existed from an early period in the sixteenth century, if not earlier, and was then the source of a large number of pieces of varying quality.

In regard to the existence of this *fabrique*, which in all probability was wholly belonging to the Medici family, and of its activity in 1521, the late M. de la Motte-Picquet published² the translation of a letter communicated to him by the "com" Gaetano Milanese, of Florence; this letter is from J. P. de' Medici, agent of Lorenzo de' Medici, addressed to Francesco da Empoli, and reads—

"Spontaneamente. Une lettre pour Antonio di Bernardo de' Medici est jointe à celle-ci, jointe à la réponse. On lui envoie en outre deux écuelles avec leurs couvercles, qu'il a fait demander. On envoie aussi une écuelle et son couvercle

¹ *Revue de la Céramique*, T. xxiv. 2^e partie, p. 100. ² *Gazette des Beaux Arts*, T. xxiv. 2^e partie, p. 100. *Les Potiers de la Céramique Italienne de la Renaissance à l'époque de Louis XIV.* Lyon, 1892; *Les Potiers de la Céramique Italienne de la Renaissance à l'époque de Louis XIV.* Lyon, 1893.

PLATE VIII



PLATE. CAFFAGGIOLO OR FAENZA
XVI Century



PLATEAU. CAFFAGGIOLO
Early XVI Century

pour Marc-Antonio Ghondi, et quatre petits vases pour Giovanmaria que notre maître, Lorenzo, lui envoie. Faites que chacun ait le sien.

'Vous direz à Carlo Aldobrandini que ses vaisselles sont cuites et que je les lui enverrai bientôt.

J. F. ZEFFI.'

'Le 26 Septembre, 1521, in Cafaggiuolo.

At the back is written

'Spectabili viro Francesco da Empoli in Firenze.'

There can be but little doubt that this pottery was a creation of the Medici, and derived its methods of production, and probably some of its earlier and better artists and their designs, directly from Faenza. In this opinion we are confirmed by that of the late M. Alfred Darcel¹ in the last paper that he wrote, by the late M. Eugène Piot², by Sir A. W. Franks, and by M. Émile Molinier.

The period of its first foundation, and whether any minor pottery previously existed in its immediate neighbourhood, are yet unknown to us.

It is a somewhat important fact that, although many are of early style, no piece of a 'mezza' ware confidently assignable to this establishment is known to the writer; all that have come under his notice are enamelled with the white stanniferous glaze, no instance of the use of an 'engobe' or 'slip' having been observed.

It is moreover worthy of note that neither Piccolpasso nor Passeri mentions Caffaggiolo, although both refer to Faenza for the abundance and excellence of her wares, another testimony to the precedence of the latter potteries.

It is also a curious fact that neither Vasari, Roscoe, nor Rossetti mentions Caffaggiolo as a ceramic fabrique; although the former praises Faenza and Castel Durante.

We will now proceed to consider the evidence afforded by the following examples:—

On a plate formerly in the Fountaine Collection, Cupid playing on a flageolet in the centre, with border of grotesques on dark blue ground, and dated 1531, we have on its imbricated reverse the crossed circle of the Casa Pirota in Faenza accompanied by a trident.

In the Spitzer Collection was a plate described by M. Émile Molinier in the large illustrated Catalogue, Pl. 2—Pyramus and Thisbe the subject, with border of cherubs, trophies, &c., imbrication on the reverse, and the trident accompanied by a small circle, also presumably of the Casa Pirota.

And again, from the same rich collection we have two plates, one

¹ Gazette des Beaux Arts, T. ix. 3^e période. La Céramique Italienne.

² Gazette des Beaux Arts, T. xxiv. 2^e période. La Céramique Italienne. Coll. Spitzer.

representing a triumph, with monsters and masks on the border, and marked behind *J Chafagglolo* with the trident beneath. On the other, grotesques on blue ground and signed beneath *In Chafagguolo*, with the well-known combined S and P mark of that fabrique above, and the trident below.

Again, we have among the excellent illustrations which are so important a feature of Professor Argnani's work¹ on tav. viii. fig. ii. and iii, the design of a '*Scodellotto*,' with tin glaze, and bearing the mark of a P, ascribed by him to the second half of the fifteenth century, and found at the Palazzo Sforza in Cotignola; and on tav. xvi the representation of another fragment signed with an ill-formed P, and in possession of that author, its place of discovery not recorded, but presumably of Faentine origin; also on the same *tavola* two fragments of similar style in decoration, around the Medici *stemma*, on each of which is the mark composed of the barred P, its upper member turning into an S above; both these latter having been found in the Castello at Caffaggiolo.

The mark of a large P alone occurs on the plateau No. 8928. '63 in the South Kensington Museum, on which Pope Leo X is portrayed in procession, and which can hardly be of other than the Medici pottery.

The P with a paraph occurs on a plate in the Pesaro Museum (Molinier), and on one referred to in the South Kensington Museum Catalogue at p. 98. Its occurrence on pieces with or without the written name of the fabrique Caffaggiolo, and combined with the paraph and the S-formed top is well known.

The above facts would seem to imply a connexion between the artists working at Faenza and, perhaps subsequently, at Caffaggiolo, and it has occurred to the writer that, at an early stage of the latter establishment, an artist, or the artists of a *bottega*, who had used the P simple, or with the paraph, may have been brought from Faenza to the Medici fabrique, where they again adopted the P as a mark on their works, which thus became the master mark of the *bottega*, modified from time to time under circumstances and for reasons to us unknown.

The trident is less conspicuous, occurring on but few pieces, and we can hardly agree with M. Molinier in thinking that it may have been the earliest mark used at Caffaggiolo, its use at Faenza as late as 1531 being proved by the mark on the Casa Pirota plate above referred to as formerly in the Fountaine Collection.

That the importance as to amount of produce at the Caffaggiolo pottery has been overestimated by some writers, there can be but little doubt, and that many pieces have been ascribed to its furnaces which really were

³ Federigo Argnani, *Le Ceramiche e Maioliche Faentine*, 4to, Faenza, 1889.

the produce of those at Faenza or Forlì, is equally probable. It was this tendency, on the first recognition of its wares, that led the late M. Jacquemart to overestimate its ceramic importance, and brought down upon him the too severe comments of Professor Argnani in his valuable work¹. The late M. Darcel was less impulsive and more cautious; and although occasionally differing from those high authorities, the present writer now feels satisfied that much which he supposed of Tuscan origin was really the produce of Faenza and other neighbouring potteries.

But it has remained for a comparatively recent Italian writer to exaggerate the importance of the Caffaggiolo *botega*, as against those of Faenza, in a degree that would have surprised those older authors. Sig. Genolini² presumes that as Cosimo de' Medici built that castello early in the fourteenth century, it must have been a source whence the streams of ceramic art flowed to the Marches, to Umbria, and to Central Italy. The works at Faenza must therefore have been but an offspring from the Tuscan pottery, instead of, as we of the older school believe, probably the earliest, most abundant and excellent in point of art, of any of the centres of ceramic production in Italy, and that Caffaggiolo in great measure emanated therefrom.

In truth the more we study examples left to us, the less we are inclined to dogmatize as to their precise origin; to quote from a paper in the *Gazette des Beaux Arts* by the late M. A. Darcel³, whose knowledge and discrimination is well known to all real connoisseurs, 'Mais à mesure que l'on étudie de plus près la céramique italienne, on devient plus prudent et l'on a l'attribution moins facile que jadis.'

The imaginary discovery made by Dr. Carlo Malagola⁴ that these pieces were the produce of a Faentine *botega*, the Ca-Faggioli, and as strongly supported by Professor Argnani, was a mere house of cards, which has fallen beneath the criticisms and evidence brought forward by MM. A. Darcel, Piot, Dr. Umberto Rossi, Émile Molinier, and the present writer; and it is to be regretted that their painstaking and otherwise valuable contributions to the ceramic history of Italy should have been so far marred by that too frequent but ill conceived patriotism, the '*carità del nativo loco*.'

The leading characteristics of the Caffaggiolo wares are a glaze of rich and even quality, and purely white; the use of a very dark cobalt blue of great intensity, but brilliant as that of lapis lazuli, frequently in masses as a grounding to the subject, and it would seem laid on purposely with a coarse brush, the strokes of which are very apparent. A bright

¹ Op. cit. p. 125.

² Angelo Genolini, *Maioliche Italiane*. 4to, Milano, 1881, p. 50.

³ *Gazette des Beaux Arts*, T. xviii. 2^e

période, p. 971.

⁴ Dott. Carlo Malagola, *Memorie Storiche sulle Maioliche di Faenza* 8vo. Bologna, 1880.

yellow, an orange of brilliant but opaque quality, a peculiarly liquid and semi-transparent copper green is also found, and another characteristic pigment is an opaque bright Indian red; a brown and a purple are also used.

The use of the metallic lustre seems to have been tried at Caffaggiolo, or elsewhere, applied to some of the pieces, but from the extreme rarity of examples bearing the mark of, or fairly ascribable to, that establishment, we may perhaps infer that only a few experimental pieces were made, and that this method of enrichment was but little used. No. 7154 in the South Kensington Museum is an important example, having the mark. M. Darcel refers to others so ascribed.

As might be expected, the arms, emblems, and mottoes of the Medici family frequently occur, and occasionally the letters S. P. Q. F. are introduced on labels for '*Senatus populusque Florentinus*.'

M. Jacquemart believed that some of the early groups, &c., in rilievo and in the round, and early plaques bearing the sacred emblem, the majority of which are generally ascribed to Faenza, may be of this *bottega*.

The British and the South Kensington Museums are rich in fine specimens of this ware of various date and great variety, some of which are among the most beautiful examples of the potter's art.

It is remarkable that we have no recorded names of the artists who painted these beautiful pieces, and it is only at the latter end of the sixteenth century that we find mention of Giacomo and Loys Ridolfi of Caffaggiolo, who emigrated, with other potters, from the then less encouraged manufactories of Italy, to try their fortune in France. M. Jacquemart, quoting from B. Fillon, tells us that these potters or painters founded a *faïencerie* in 1590 at Marchecoul, in Bretagne.

We will now shortly notice some of the more important pieces of those wares in public and other collections.

Two large and finely painted early dishes were presented by Mr. Franks to the British Museum; they were probably made early in the sixteenth century: on one is a group of saints, Benedict, Scholastica, Mauro, and two others, after an engraving by Benedetto Montana, on red ground with a border of leafage moulding and peacock's feather ornament, which curiously connects it with those pieces which we formerly assigned to some Tuscan furnace, possibly Caffaggiolo. (See *ante*, p. 121.)

On the other is the subject of the Judgement of Solomon. The colours on these pieces are very rich, with much of the characteristic red pigment; the drawing, bold and firm, has an archaic tendency which points to an early period.

The earliest dated piece having a mark and with reason believed to be of this fabrique, is a plate in the style of Faenza, with border of

PLATE IX



BUST OF ST. JOHN. CAFFAGGIOLO
XVI Century



JUG WITH ARMS OF THE ALESSANDRO DEGLI ALESSANDRI FAMILY. CAFFAGGIOLO
XVI Century

grotesques and central shield of arms. In the painting of which the characteristic red pigment is used, and on which the letters P and F are marked, that curious combination of letters is also found. See the appendix. It belonged to Baron Cassanese.

Another is dated 1509. The letters S. P. Q. F. occur on the fragments.

M. Jacquemart considered as of the first period, those pieces bearing letters allusive to the Florentine republic, the Medici arms, &c. The motto of Giuliano de' Medici 'Glovis' also occurs, which the late Mrs. Burg Palliser deciphered as 'Si Volg,'—'it (fortune) turns, when read backwards.'

Of the early period are those pieces in the South Kensington Museum bearing the shield of the Medici, and the curious representation of the procession of Pope Leo X of that family.

A fine plate, painted perhaps by the same hand, having for subject the flagellation, after Dante (?), with rich border of grotesques, &c., passed into the collection of M. B.owski from that of Monsignore Cajani; it has a mark on the reverse. (See Mark No. 20.)

Some of the most characteristic pieces of the fabrique bear a mark composed of the letters P and F with a paraph; such is the mark upon some of the lusted pieces in the South Kensington Museum; and it also occurs on a flask in the British Museum, from Mr. Henderson's collection. One also having this mark, and bearing the arms of the Medici, is noticed by M. Jacquemart, but is unknown to the writer. We hardly agree with M. E. Molinier in reading this monogram as 'Pimper,' seeing that it would appear to have developed from the P simple with a paraph, the mark presumably brought from Faenza to Caffaggiolo; and we also find upon others these letters, occurring separately or combined with others, as A and F.

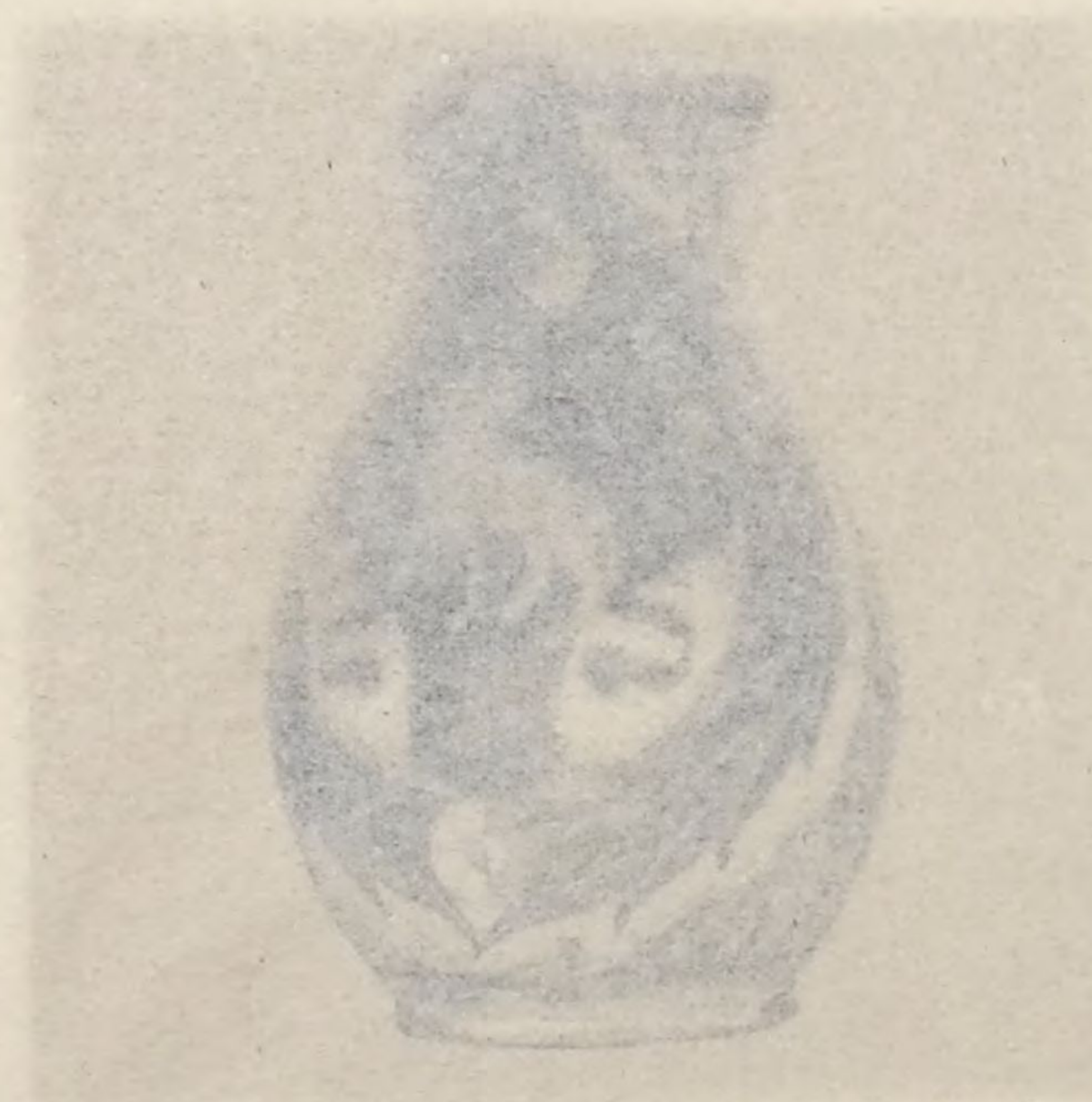
On painted pieces, a fine dish, once in the Caffaggiolo, now in the G. de Bunschild's Collection at Paris, with a subject of personages round the throne of a conqueror, has the word 'GONELA' on a boat, which also is a cupid riding a dolphin; the border of the piece is decorated with genii, among grotesques, on a blue ground. In the former collection is a fine example which is figured on pl. 30 of M. Delange's *Recueil*. It represents Diana and the sleeping Endymion, apparently after a design by Sandro Botticelli.

Giuliano, having been appointed Gonfaloniere to the Church, wished by this motto to show that fortune, which previously had turned upon him, had now turned in his favour. (Note, Marryat, p. 82.) Mr. Marryat and Mrs. Burg Palliser may have derived the translation from the *Dialogo dell'*

Reverendissimo ed amoroso, &c. &c. to which work the late M. Delange had recently referred by his friend M. E. Bunschild in an indication of the same. (*Gazette des Beaux-Arts*, T. ix. 3^e page, pp. 119, 120, 121.) Mely, p. 119.



Portrait of a woman, Caffaggiolo
XVI Century



Vase with arms of the Alessandro degli Alessandri family, Caffaggiolo
XVI Century

grotesques and central shield of arms, in the painting of which the characteristic red pigment is used, and on which is the date 1507, with the mark, that curious combination of letters P, L, and O, shown in facsimile in the appendix. It belonged to Baron Gustave de Rothschild, of Paris.

Another is dated 1509. The letters S. P. Q. F. occur among the ornaments.

M. Jacquemart considered as of the first period, those pieces having letters allusive to the Florentine republic, the Medici arms and emblems. The motto of Giuliano de' Medici 'Glovis' also occurs, which the late Mrs. Bury Palliser deciphered as 'Si Volg,'—'it (fortune) turns,' when read backwards¹.

Of the early period are those pieces in the South Kensington Museum bearing the shield of the Medici, and the curious representation of the procession of Pope Leo X of that family.

A fine plate, painted perhaps by the same hand, having for subject the Flagellation, after Dürer (?), with rich border of grotesques, &c., passed into the collection of M. Basilewski from that of Monsignore Cajani; it has a mark on the reverse. (See Mark No. 20.)

Some of the most characteristic pieces of the fabrique bear a mark composed of the letters P and S, with a paraph; such is the mark upon one of the lusted pieces in the South Kensington Museum; and it also occurs on a flask in the British Museum, from Mr. Henderson's Collection. One also having this mark, and bearing the arms of the Medici, is noticed by M. Jacquemart, but is unknown to the writer. We can hardly agree with M. É. Molinier in reading this monogram as 'Semper,' seeing that it would appear to have developed from the P simple or P with a paraph, the mark presumably brought from Faenza to Caffaggiolo; and we also find upon others these letters, occurring separately or combined with others, as A and F.

Of painted pieces, a fine dish, once in the Basilewski, now in the G. de Rothschild² Collection at Paris, with a subject of prisoners round the throne of a conqueror, has the word 'GONELA' on a boat, on which also is a cupid holding a dolphin; the border of the piece is decorated with genii, among arabesques, on a blue ground. In the former collection is a fine example which is figured on pl. 30 of M. Delange's *Recueil*. It represents Diana visiting the sleeping Endymion, apparently after a design by Sandro Botticelli

¹ 'Giuliano, having been appointed Gonfalonier to the Church, wished by this motto to show that fortune, which previously had frowned upon him, had now turned in his favour.' (Note, Marryat, p. 82.) Mr. Marryat or Mrs. Bury Palliser may have derived this translation from the *Dialogo dell'*

imprese militari ed amoroze, Lyons, 1574, to which work the late M. Darcel had been recently referred by his friend M. E. Bonnaffé for an explanation of the motto. (*Gazette des Beaux Arts*, T. ix. 3^e période, pp. 119, 120, note.)

² Mély, p. 125.

and engraving by Robetta; the border is covered with a crowd of genii on a dark blue ground, and it bears the usual mark.

One in the Alphonse Rothschild Collection in Paris has, in addition to the mark, a trident, and the name *In Chafaggiuolo*, fantastic birds and a border of genii, grotesques, &c., covering the piece, which is figured in Delange's Recueil, pl. 25.

A small plate, formerly in the Narford Collection, is marked with a trident and the letter O.

On another in the Alphonse Rothschild collection is the same mark and name of fabrique, but spelt with a G instead of C.

A beautiful little plate, admirably painted with grotesques, *a candelieri*, on blue ground, belonged to Count Nieuwekerke; it is well represented by a woodcut in Jacquemart's Merveilles de la Céramique, pt. 2, p. 127.

In the Castellani Collection was a plate (diam. 45 c.) having the Capponi (?) arms, and, in an arabesque border, open books, two of which are inscribed 'Semper vivat'; coarse work; mark, the PS with two cross-bars above '*in Chaffaggiuolo*.'

M. C. Gerente had an unusual example, with central medallion of the Emperor Nero, surrounded by interlaced ornament in blue on a white ground. On the reverse is a ribbon inscribed CAFAGIOLI, between the twice repeated usual mark. The letters S. P. Q. R. and S. P. Q. F. occur on cartouches among the ornamental interlacings, together with the arms and tiara of Leo X, and the motto 'Sempe Glovi' (Delange pl. 26). It is now in the Hôtel Cluny.

A fine bowl in the British Museum, decorated on blue ground with cupids, &c., medallions containing the devices of the Medici family, and their shield of arms with other ornaments, is an interesting specimen.

A large carelessly painted dish, in the same collection, subject Abel's sacrifice, has the word 'GLOVIS' and the letters S. P. Q. R. on the altar, and on the reverse the name, curiously spelt, *In Chafaggilolo*, between the ordinary mark twice repeated.

The name seems to have been spelt in various ways, as 'Cáffagiulo,' 'Cafagiol,' 'Caffaggiolo,' 'Chaffaggiolo,' 'Chafaggilolo,' &c.

A fine plate, which belonged to Baron Lionel de Rothschild, by the same hand as No. 2990 in the South Kensington Museum, at the back of which two crossed quivers, a bow and arrows are represented.

The letters AD in a circle are on one formerly belonging to Mr. Addington, with border of cupids on blue ground and shield of arms in the centre.

In Mr. Salting's very rich collection is a plate, one of several acquisitions from the Spitzer Collection recently sold at Paris. On it Judith is repre-

PLATE X



PLATEAU. MUTIUS SCAEVOLA, '*in Galiano Nellano, 1547*'



PLATE. THE CREATION OF EVE. BY FERD. MARIA CAMPANI
Circa 1730

seated on horseback, attended by her attendants who carry the severed head of St. John; on the back are scrolls. The usual monogram shows 'Jap' in 'Chaffaggiolo,' and the initials beneath. This would seem to be the signature of one *Jacopo*, as pointed out by R. Piot in the *Gazette des Beaux Arts*, T. xxiv, 2^e période, p. 382. It was intended for the word *fato* badly writ.

The letter P, crossed by a paraph, also occurs. A plate in the Delsette Collection, No. 85, with the Fontana arms was so marked.

The combination of P and A, which occurs on an early piece in the South Kensington Museum, would seem also to have been a mark in use at a later time, as it occurs on some pieces in the Louvre (Nos. 150, 151), ascribed by M. Darcel to this pottery.

The letter S alone occurs on a jug in the Fortnum Collection (see plate ix), and on a dish, subject *Coriolanus*, with border of trophies, and dated 1546, and some other pieces. (Chaffers.)

The letter G, as also M, is found on pieces in the Louvre (Nos. G 143, 153), which were ascribed by M. Darcel to Caffaggiolo. We do not have these specimens. M. Jacquemart, differing from M. Darcel, considers the piece in the Louvre (No. G 518), marked with a large P, to be of Caffaggiolo ware; but we agree with M. Darcel in ascribing it to Gubbio, as does M. Prestino.

On a plate in the Fortnum Collection, from the Montebland, representing the story of Mutius Scaevola, and a border of dogs hunting wild animals in a woody landscape, are the marks of the fabrique, the letters A. f., and the place 'in Galeano 1547,' a small 'castello' a few miles distant from Caffaggiolo. (See plate X.)

Another plate by the same hand 'in Chaffaggiolo,' is in the South Kensington Museum (No. 6656, '60), and another is in the possession of M. Dutuit.

M. Delange, in his Appendix to *Pasari*, records a piece dated 'in Caffaggiolo fato Adj 21 di junio, 1570,' the latest dated example that we have seen noted.

The plate in the South Kensington Museum on which the story of St. George by Donatello is represented (No. 1726) is of great interest. It is a plate (No. 1717) on which a ceramic painter is shown at his work in the presence of a gentleman and lady, probably personages of high standing whose portrait he may be taking. It is to be regretted that he refrained from recording their or his own names, and was content with affixing only the monogram of the fabrique at the back of the piece.

¹ *Histoire des Peintures sur Majoliques faites à Pesaro; traduite par H. Delange. Paris, 1853.*

PLATE X



PLATE. MUTHUS SALVOLA, 'in Galiano Nellano' 1888



PLATE. THE CREATION OF EVE. BY FERD. MARIA CAMPANI
Circa 1730

sented on horseback, attended by her servant who carries the severed head of St. John; on the back are scrolls. The usual monogram above '*Jap° in Chafaggiuolo*,' and the trident beneath. This would seem to be the signature of one *Jacopo*, as pointed out by M. Piot in the *Gazette des Beaux Arts*, T. xxiv, 2^e période, p. 389, if not intended for the word *fato* badly writ.

The letter P, crossed by a paraph, also occurs. A plate in the Delsette Collection, No. 85, with the Fontana arms was so marked.

The combination of P and A, which occurs on an early piece in the South Kensington Museum, would seem also to have been a mark in use at a later time, as it occurs on some pieces in the Louvre (Nos. 150, 151), ascribed by M. Darcel to this pottery.

The letter S alone occurs on a jug in the Fortnum Collection (see plate ix), and on a dish, subject Coriolanus, with border of trophies, and dated 1546, and some other pieces. (Chaffers.)

The letter G, as also M, is found on pieces in the Louvre (Nos. G 143, 144, 153), which were ascribed by M. Darcel to Caffaggiolo. We do not know these specimens. M. Jacquemart, differing from M. Darcel, considers one in the Louvre (No. G 518), marked with a rude P, to be of Caffaggiolo lustred ware; but we agree with M. Darcel in ascribing it to Gubbio, perhaps to M. Prestino.

On a plate in the Fortnum Collection, from the Montferrand, representing the story of Mutius Scaevola, and a border of dogs hunting wild animals in a woody landscape, are the marks of the fabrique, the letters A. f., and the place '*in Galeano 1547*,' a small 'castello' a few miles distant from Caffaggiolo. (See plate X.)

Another plate by the same hand '*in Chaffaggiolo*,' is in the South Kensington Museum (No. 6656, '60), and another is in the possession of M. Dutuit.

M. Delange, in his Appendix to Passeri¹, records a piece dated '*in Chafaggiolo fato Adj 21 di junio, 1570*,' the latest dated example that we have seen noted.

The plate in the South Kensington Museum on which the statue of St. George by Donatello is represented (No. 1726) is of great interest, as is that (No. 1717) on which a ceramic painter is shown at his work in presence of a gentleman and lady, probably personages of high standing whose portrait he may be taking. It is to be regretted that he refrained from recording their or his own names, and was content with affixing only the monogram of the fabrique at the back of the piece.

¹ Histoire des Peintures sur Majoliques faites à Pesaro; traduite par H. Delange. Paris, 1853.

The beautiful plate with central subject of Vulcan forging arrows, and elegant border of grotesques, masks, cupids, &c., No. 2990 in the same Museum, is probably by the same hand as the two last referred to, and is a fine example. The large jug having the Medici arms on the front and other devices of that family (No. 1715), is remarkable for its excellence of glaze and colour, as well as for its historical associations.

Of a later period are the two vases Nos. 321 and 322, which, if not made at Caffaggiolo or other *bodega* under the patronage of the Medici, may have been the work of Nicolo Sesti at Florence or at Pisa.

We may here refer to the tiled floor in a small room of the Pitti Palace at Florence, which is entirely decorated in fresco by Pietro da Cortona; in the centre of the pavement is the subject of the triumph of Bacchus: one of the tiles is signed '*Benedetto Bocchi fecit.*' This may probably be of Florentine production about 1640.

That the fabrique of Caffaggiolo was known in the first half of the last century is proved by an interesting extract from the *Descrizione della provincia del Mugello*, by Dr. Giuseppe Maria Brocchi (Firenze, 1748), published by Il Cav^o Umberto Rossi in the *Arte e Storia* (Firenze, 31 Maggio 1890) in his review of the work by Professor Argnani. 'Da un antico piatto di maiolica molto bello, di due braccia e mezzo di giro fabbricato nel 1544, il quale era già alla pieve di Faltona ed ora conservato appresso di me, in cui si vedono con molte fiorami e rabeschi dipinte le armi delle nobilissime famiglie fiorentine Rinuccini e Pazzi, si viene in cognizione che in detto luogo di Cafaggiolo vi fosse anticamente l'arte di lavorare simili terre, essendovi scritte nel medesimo piatto le sequenti parole, alquanto però scorrettamente, come si vede: *fato adi primo di fraio nel 1544; i gafagiuollo*. Inoltre sotto le medesime parole vi è la presente cifra (*il solito monogramm*) la quale pur si vede raddoppiata dietro al medesimo piatto, supponendosi che possa in essa esprimersi il nome dell'artefice da cui fu parimente scritto ancor per di dietro, con lettere molto maggiori *fato in Gafagiullo*. Da questo modo di scrivere *Gafagiullo* e *Gafagiolo* colla lettera G invece della C e dal raddoppiamento della lettera l sembra che l'artefice fosse forestiero, non pronunciando il nome di Cafaggiuolo come si usa qui: ed è molto probabile che fosse fato venire di fuori da alcuno della famiglia de' Medici per introdurre in quella loro villa di Cafaggiuolo l'arte di fabbricare le maioliche.'

Towards the end of the fifteenth century artificers came from Faenza and were established in Tuscany, and about that time the Caffaggiolo fabrique probably began to work. To Faenza, therefore, the merit is due of giving a new impulse to the making of maiolica in Tuscany, and by reason of this fact the wares assigned to Cafaggiolo and Florence, and those of Faenza,

have such close affinity. Nevertheless they have certain distinct characteristics, differing in the mode of treating the ornamentation and the colour. The Faentine wares have their special manner, the Tuscan have their own (Um° Rossi).

Two fabriques were established probably succursal to Caffaggiolo, one at Gagliano as proved by the signed plate in the Fortnum Collection; another at Monte, a place still inhabited, lying half way between Gagliano and Caffaggiolo. To this probably belongs the Cluny plate *fato in Monte* with tridents round the inscription; it is of the second half of the sixteenth century, a coarse imitation of the Urbino manner.

The last record of Caffaggiolo is the plate referred to by Delange, and said by him to be dated 1570.

Francesco de' Medici occupied himself in the production of the new porcelain by artizans brought from Faenza. After his death Nicolò Sesti, one of those artists, obtained from the Grand Duke Ferdinando I permission to continue the production of maiolica and of porcelain in Florence and at Pisa. By him probably are the large vases and two pilgrims' bottles in the South Kensington Museum, by us attributed to Tuscany and probably Caffaggiolo, as also the vase belonging to Baron Alphonse de Rothschild, on which is inscribed the name of its local production 'Pisa.'

SIENA.

The first record we have of the ceramic arts at Siena occurs in a notice which we referred to in 1872 in the South Kensington Museum Catalogue, at p. 128. 'Passeri, at chapter x. p. 37¹, quotes a notarial deed, dated 6th July, 1462, by the notary Sepolcro Sepolcri, by which a partnership was formed between Ventura di Mastro, Simone da Siena di Casa Piccolomini, and Matteo de Ranieri da Cagli, for the purpose of enlarging business premises, and developing a pottery at Pesaro. Passeri suggests that this may have been the means of introducing the use of the tin enamel, which he believed to have come from Tuscany.'

This deed, as also the following, are referred to by Sig. Toti, in a communication to a periodical *Gli Studi in Italia*, Roma, July and August 1881; by Molinier in 1883; and by Urbani de Gheltof in 1889. It does not however tell us that *Mastro Simone* was a '*vasaio*,' but such is presumable from the deed.

In 1528 the *statuto* of the crafts of the '*vasai*' and the '*orciolai*' of Siena was destroyed, and a commission was formed, of which Luca di

¹ *Istoria delle Pitture in Maiolica, fatte in Pesaro*, ed. 1857, p. 33.

Bernardino, Marcantonio di Giovanni, Andrea da Faenza, Francesco di Luca, and Filippo di Paolo, were members, to compile a new statute which was approved in 1529.

In the *Gazzetta del Popolo Firenze*, 24 Sett. 1874, No. 267, is the description of a broken *boccale*, which belonged to the Duca di Verdura and was found beneath the largest old tower, the prison, at the Castello di Sta Fiora of the Aldobrandeschi, near Monte Anicata, in the neighbourhood of Siena. This Castello was built about the year 830 A.D., and became a palace in the sixteenth century. In the prison tower of that palace Ghinozzo di Sassoforte died of hunger. The jug is, seemingly, a work of the fifteenth century, and appears to be covered with a stanniferous glaze, the handle is lost, an unglazed shield in relief beneath the spout bears a lion rampant, at the sides are flowers in relief and glazed. This interesting early piece is possibly the product of a Sienese pottery.

In agreement with these records are the dates found upon tiles, forming a pavement to the chapel of Sta Caterina, figured in the folio work¹ by Sig. A. Busari and A. Toti, and fully described by M. Émile Molinier². This pavement, which was originally an offering given by the Borghesi at the end of the fifteenth century, may probably not have been commenced till the period of the first dated tile 1504, and possibly not completed till the second date 1509. Renovations seem subsequently to have been necessary, and tiles, evidently copied from the earlier originals, are dated 155.. (the last figure illegible). About 1533 it was repaired, and there is record that M. Domenico di Giovanni was paid 10 soldi, 9 den. 5 '*per sua fadicha di avere acconcio lastrico.*' Again in 1600 a more important renovation took place '*Li operai desiderosi che anco questo si conducesse a perfettione allogarono tal lavoro a M^o. Girolamo di Marco vasaio in Pantaneto (a quartiere of Siena) quale fabrico in tutto pezzi n^o tre mila sessantuno, e monto tutto il lavoro e il far lo spazzo lire mille dugento cinquanta*'; and again on others of coarser workmanship is the date 1651. M. Molinier describes this pavement as being painted in blue, green, and yellow on an ochre ground, figures of genii riding monsters, centaurs with dolphin tails, &c., and that it was specially made for this chapel, as the occurrence of the letters S. C. (Sta Caterina) with the often found S. P. Q. R. on one of the tiles, would seem to prove. Some quite modern restoration occurs, the tiles of which M. Molinier thinks may have been made at Doccia; we would rather suppose that they may have been the work of the druggist Pepi, whose clever reproductions we recollect seeing some thirty or more years since at Siena.

¹ A. Busari A. Toti, *La Casa di Santa Caterina in Siena*. Folio, Siena, 1880.

² Émile Molinier. *Les Maioliques Italiennes en Italie*. 8vo, Paris, 1883.

In tone of colouring and in character of design the tiles of the Petrucci palace pavement, some of which are in the Louvre¹ and some in the South Kensington Museum², and which bear the date 1509, agree with those of Sta Caterina, but the border, instead of being on an ochre, is on a black ground, which we again find on a fine dish in the British Museum also bearing the Petrucci Stemma.

A considerable number of pieces, seemingly the work of one able hand, have been variously assigned to the furnaces of Faenza, of Pesaro, and of Caffaggiolo; to the first from a general similarity in the character of their design, but on a more distinct knowledge of the former existence, and of the works produced at the fabrique of Caffaggiolo, their manifest affinity led to an assumption of the same origin. On the other hand, the initials I. P., occurring in large characters on the reverse of some of the pieces, were presumed to be those of the words In Pesaro, and led to their being mistaken for others really painted at the Lanfranco works at Pesaro, and signed with the same initials, but in a smaller form, and standing for '*jiacomo pinsur*,' the name of the artist. These last, then unknown to collectors, were cited by Passeri, who was supposed to refer to the far more beautiful works now under consideration.

One of these, a plate (No. 11. 67 in the South Kensington Museum, from the Marryat Collection), is a choice example of ceramic art, and shows to what a high degree of artistic and of technical excellence, with comparatively speaking coarse materials and appliances, the Italian potters of the latter end of the fifteenth and beginning of the sixteenth centuries arrived. It was the culminating period of renascent art in Italy, and the influence of the great painters and sculptors of the time was pulsating through every branch of ornamental handiwork. Full of the richest colour, yet harmoniously toned and mellowed, the effect of the whole piece is very pleasing, while the largeness of treatment and at the same time the accuracy of the ornamental details are truly admirable. We have in fact all the qualities found in the illuminated miniatures of the period, as far as the limited number of pigments applicable to enamel painting on earthenware would permit. In the centre is a figure of St. James the Great; the saint is clad in a loose tunic of purple colour, edged with yellow; a mantle of white, shaded with blue, falls over his left shoulder, and is gathered in folds round the lower part of his body by the left hand; with the right he grasps a clasped volume coloured yellow. Sandals are on his feet, and his long hair, falling in ringlets over the back, and like the beard coloured orange, is surmounted by the nimbus of bright

¹ Darcel, Notice, p. 103, No. G III et seq.

² Nos. 4915 to 5386-'57.

yellow. He is walking in a landscape, with a rude stone-built and thatched erection on his left; tall spare trees, very characteristic of the artist, shrubs, &c., are delicately sketched in blue heightened with yellow. The border is enriched with grotesques, among which pyramidal foliated masks are conspicuous, cleverly rendered and relieved upon the rich orange ground. On the reverse are the large capital letters I. P. This plate would appear to have been one of a service probably made for some church dignitary, as all that are known have subjects of religious character. The Bernal Collection contained two: that with the figure of St. Bartholomew is in the British Museum; the other, the subject of which is the Magdalen praying, was in the possession of the late Mr. Bale, and is now in that of Mr. Salting. Two others were in the Marryat Collection, of which the piece under consideration is one¹, the other represented Santa Lucia.

Although not so carefully executed, the religious subjects on the pieces Nos. 1785 and 7537, in the South Kensington Museum and the similarity in the colour and ornamentation of the borders, might suggest their having formed part of the same service.

The initials I. P., which at the suggestion of Passeri were generally misinterpreted as 'in Pesaro,' in the case of these plates have no allusion whatever to that fabrique; in fact, it is highly probable that Passeri never saw one of this service; but, in ascribing pieces having those same initials to the Pesaro artists, he was perfectly correct, as is proved by a plate in the Bologna Museum, inscribed at the back with a description of the subject, and as having been made at the Lanfranco fabrique of Pesaro by '*Jacomo Pinsur.*' The initials of this *Jacomo Pittore*, at once supply the letters, seen doubtless upon some other piece and quoted by Passeri, whose statement has been misapplied by subsequent critics to the initialled pieces under consideration (*vide* Pesaro). These larger initials are not, we believe, those of the painter of these plates, as we find, on one of his finest in the British Museum (Henderson bequest), the letters F. O. I. equally distinct; we believe rather that they were those of the owners. Its subject is that of Mutius Scaevola before Porsenna. (See Mark No. 45.)

A comparison of these examples with the drug pot, dated 1501 (No. 1569), and the pavement tiles (Nos. 4915-5386), as also with the small *a porcelan* plate, No. 4487, South Kensington Museum, and all with each other, leads to the belief that one Maestro Benedetto of Siena was the producer of all these pieces, and, as in the case of Maestro Jeronamo, of Forli, was the head of an establishment at which works of high artistic excellence were painted.

¹ See coloured plate, South Kensington Museum Catalogue, p. 132.

The acquisition of that plate, No. 4487, the painting of which in blue camaïeu is assuredly in the manner of the finer examples above referred to, and which is signed on the reverse '*fata i Siena da m^o benedetto*,' affords us conclusive evidence of the origin of the various pieces in question. It has for central subject an old man seated contemplating a skull held in his right hand, surrounded by interlacing in white and blue '*tirata*' and with scroll-work border, all in blue *a porcelan*.

This highly artistic piece is very interesting as proving the existence at Siena of a '*botega*,' at which at least one artist of great excellence must have worked; that this artist was M^o. Benedetto, the head of the pottery, is also very probable, and if so, the painting of this piece was by his hand. The drawing of the central figure, which probably represents one of the Hermits of the Desert, is masterly, and finished with the greatest care; it is executed in a blue of rather low tone, and heightened with touches of white laid on with great nicety; the trunk of a tree is behind him, and beyond is a desert landscape, with one small tree delicately outlined in the manner of the artist who signs I. P.

In the Catalogue of the South Kensington Museum the connexion of these several examples is minutely traced in their separate description, that and the British Museum possessing the more important specimens that we know of this master's work; we need only therefore generally observe, that they are worthy of being ranked among the most excellent productions of the potter's skill in Italy during the earlier years of the sixteenth century, and that, in respect of their technical characteristics and the tone and manner of their colouring and design, they are nearly allied to the productions of the Caffaggiolo furnaces, perhaps based upon a Faientine origin. We are glad to find that M. É. Molinier agrees with us in this opinion.

We are indebted to Dr. Lessing for notice of a plate in the Berlin Museum (K. 1751), the centre occupied by Cupid and a boy, the border with grotesques; reverse, scale pattern in colours and a mark nearly similar to that on Fabriano pieces. By him it is ascribed to Siena.

We lose sight of the Sienese pottery for two centuries, when it again appears under the then best ceramic painter in Italy, Ferdinando Maria Campani, who is said, but we do not know on what exact authority, to have worked also at Castelli and at San Quirico. A piece signed by him is in the South Kensington Collection, and we give the facsimile of his signature upon another in the British Museum (see marks). His subjects, as in that instance, were frequently taken from the '*Bible Series*' of Raffaele, as rendered by Marc Antonio's engravings, and from the works of the Caracci.

Bar. Terchi, Romano, also worked at Siena, and a piece in the Chamber of Arts at Berlin is said to be signed '*Terenzio Romano Siena, 1727*.' We

suspect that this inscription may have been wrongly read, as has been the case with that on a plaque in the South Kensington Museum, which is ascribed to the fabrique of San Quirico, and is clearly signed 'Bar. Terchi Romano.'

Sig. Urbani de Gheltof, perhaps not knowing the above described examples and influenced by the fact that the late M. Darcel had, in 1864, classed such pieces among those of Caffaggiolo, is doubtful of the existence of an early fabrique at Siena; M. Darcel's opinion had since been modified.

Sig. Urbani states that from 1775 to 1778 Biagio Bertolini and Giovanni Battista Vannini had a manufactory of maiolica at the furnaces of La Santissima; the business did not succeed, and was ceded to the Ceccarelli family.

We have already referred to the reproductions of Bernardino Pepi, who commenced in 1847, and who also made enamelled reliefs in the manner of the Della Robbia. His partners Egisto Paladini and G. Mazzuoli made maiolica after the old manner.

PISA.

There can be little doubt that potteries existed in the neighbourhood of this important commercial city, and it is more than probable that the painted and incised *bacini*, which ornament her church towers and façades, are mostly of local manufacture in the twelfth, thirteenth, and fourteenth centuries. On this subject we must refer the reader to the Introductory chapter, and to the remarks on Persian and Hispano-Moresque wares. Among the latter, references will be found to two writers who stated that a commerce existed between Valencia and Pisa, from whence faience was imported into Spain in exchange for the wares of that country. It does not, however, follow that this faience was entirely of Pisan production, although exported thence.

Antonio Beuter¹, praising the wares of Spain, says that they are equal in beauty to those of Pisa and other places. This was about 1550. Early in the next century Escolano says, speaking of the wares of Manises, 'that in exchange for the faiences that Italy sends us from Pisa, we export to that country cargoes of that of Manises².'

In the Collection of Baron Alphonse de Rothschild, of Paris, was a large and well-formed vase, with serpent handles, under which the name PISA is inscribed on tablets. It is much in the manner of the later Urbino wares, having grotesques on a white ground. We now know that, after the death of Francesco de' Medici, *Nicolò Sesti* obtained permission

¹ Beuter, Ant., Cronica, cap. viii. pp. 84, 85.

² Escolano, Historia, &c. de Valencia. Folio, Valencia, 1610.

from his successor, Ferdinand I, to continue the production of maiolica and of porcelain in Florence and at Pisa. To his fabrique therefore this vase may reasonably be ascribed, as also those in the South Kensington Collection on which are the arms of the grand Duke Ferdinand.

Signor Genolini¹ makes the extraordinary mistake of assigning to Pisa of the '*prima epoca*' the well-known twelve roundels of the months which are believed to be by Luca della Robbia, and which have been in the South Kensington Museum for some quarter of a century; they were acquired for that museum by Sir J. C. Robinson from the Campana Collection. He doubles his error by stating that they are in the Louvre.

ASCIANO.

Quoting from Brongniart² who refers to a passage in the life of Luca della Robbia, in which it is stated that he found at that place a pottery with good furnaces, which enabled him to complete on the spot a large altar-piece which he was making for the church of the *Minori Conventuali*, M. Jacquemart thought it probable that such a pottery must have left some examples of its produce; but it by no means follows that they were other than ordinary *terraglia*.

We have note of a vase of white body with moulded service and green snaky twisted handles, on which are the initials 'F. P. Asciani xii. Maj 1600,' also of a plate which was in the Passalacqua Collection, decorated with blue and yellow leafage and with a central shield of arms; on the reverse was inscribed in capital letters 'F. F. D. Fortunatus, Philligellus, p. Asciani 1578 dies 30 Augusti.'

MONTE LUPO.

This small town, at the opening of the Val d'Arno inferiore, and on the road from Florence to Empoli, has long been known as a producer of glazed wares, for the most part of inferior artistic merit. The few pieces signed by their painters are indeed remarkable for their ugliness and rude execution. To Monte Lupo, however, a ware of superior character has been assigned, but we know not on what authority. It is highly glazed, of treacle brown or black colour, and ornamented by subjects painted in oil colours, with gilding enrichments; many of the pieces being of very elegant form. Signor Giuseppe Raffaelli, however, informs us that such wares were produced at Castel Durante. Certain pieces, marbled on the surface in imitation of tortoise-shell or agate, were supposed to be of Monte Lupo; but Piccolpasso tells us that such also were produced at Castel Durante.

¹ Angelo Genolini, *Maioliche Italiane*. 4to, Milan, 1881, p. 114.

² *Traité des Arts Céramiques*. Paris, 1877.

CHAPTER II

DUCHY OF URBINO

PESARO

THE epitome of Passeri's history of the pottery of Pesaro, which we compiled in 1872, needs little alteration in itself; and indeed, although the opinion of some writers is strongly adverse to many of his statements, the value of his work is so considerable that we make no apology for its reproduction, but with additional notes.

There can be no doubt that one or more manufactories of glazed earthenware existed at Pesaro, or in its immediate outskirts, from a very early period, and that it probably succeeded to works established there in Roman times, the remains of which have occasionally been brought to light; but with the exception of the recorded names of certain potters, occurring in deeds and records preserved among the public archives of the city and elsewhere, we are uninformed and unable to recognize the produce of these earlier potteries, or to know their characteristics.

Anterior to 1540 we have no signed and dated example, and should therefore be reduced to the position of entire ignorance as to their previous productions but for the work of the indefatigable archæologist Giambattista Passeri. Born at Farnese in the Campagna di Roma in 1694, where his father, of a patrician family of Pesaro, practised as a physician, and educated at Rome, he subsequently settled in his parental city, and published his *Istoria delle pitture in Majolica fatte in Pesaro e in luoghi circonvicini*, in 1758. To him we are indebted for the notice of the potters above alluded to, and in his work he gives us an account of the mode pursued in the manufacture; much of which, however, he appears to have derived from the earlier MSS. of Piccolpasso. He tells us that the large early *bacili* enriched with a *madreperla* lustre, which he exactly describes in his seventh chapter, p. 25, were the

produce of Pesaro; and in corroboration he states that many of them are painted with the coats of arms and portraits of the members of noble Pesarese families, instancing one with the arms of the 'Bergnana' family then preserved in the Casa Olivieri. It has been objected to Passeri's statement, that he was probably influenced in his writing by that local partiality wrongly deemed patriotic¹, in favour of the native city of his family, and that he ascribed to her furnaces what may in equal likelihood have been produced at Diruta or Gubbio.

Notwithstanding this tendency to exaggerate in favour of his beloved Pesaro, his erroneous statements, repeating in many instances those of others, as in the attribution of the discovery of the stanniferous enamel to Luca della Robbia, derived from Vasari, Passeri's errors and exaggerations were no worse than those made by other writers of more recent time and better opportunity for corrective information; we cannot but feel that Passeri's work was one that opened the road to that field of inquiry which has since occupied so many able investigators. We should indeed be sorry to endorse M. Émile Molinier's too severe judgement on that work, nor that 'il faut surtout se garder de prendre au sérieux un livre qui fait encore autorité, cet abominable manuel de Passeri,' neither can we agree in his *dictum* 'or il est aujourd'hui démontré par tous ceux qui se sont occupés sérieusement de la question que jamais à Pesaro on n'a fabriqué de faïences à reflets métalliques²'.

We were glad to find that, in one of his later communications to the Gazette des Beaux Arts, the late M. A. Darcel rather inclined to agree with us in an opposite conclusion which we had always maintained. But subsequently, at page 137-8 of vol. vii, third period of the same periodical, he writes 'cependant nous avons reconnu, en étudiant les produits des ateliers de Faenza, que c'était d'eux que devaient être sorties toutes les pièces archaïques; qu'elles fussent ou non revêtues de ces jaunes à reflets métalliques³', to the exclusion of Diruta and Pesaro, a conclusion hardly in accordance with documentary evidence or ascertained fact. Passeri wrote in the middle of the last century, when the art was no longer in existence, and its specimens were only preserved in the cabinets of the curious; but he was a man of erudition and research, and may have had means of obtaining local information with which we are unacquainted; we think therefore that, as his statements have not yet been met by

¹ Recent instances of the strong bias of this local patriotism are to be found in the works of Dr. Malagola and Professor Argnani on the potteries of Faenza, both of which are otherwise such valuable

additions to the history of the Italian wares.

² La Céramique Italienne au xv^e siècle, p. vi. Paris, 1888. p. 46.

³ Gaz. Beaux Arts, T. xviii. 2^e période, p. 978.

proofs of their total incorrectness, or by counter statements of greater weight, we are justified in accepting them until additional light be thrown upon the subject. He tells us that remains of antique furnaces, and ruins of a vase shop of classic times, with fragments of red and black wares, and lamps marked with the letter G, were found in the locality known as the 'Gabbice,' where the Lanfranchi works were afterwards established in the sixteenth century, and where the earth is of fine quality. Upon the latter subject he quotes from Piccolpasso, who states that the Pesaro potter's earth was even sent to Venice. He traces its use in the time of the Goths, and states that it again revived under the government of the Malatesta, and that soon after a mode of adorning the churches was adopted, by the insertion of discs or 'bacini' of earthenware, at first simply glazed with the oxide of lead, but that coloured ones were subsequently used. He says that in his time the churches of St. Agostino, the Duomo, and S. Francesco were so ornamented,¹ and he also refers to a tomb at Bologna opposite S. Domenico of about the year 1100, as being decorated with glazed tiles. Referring to the town archives, relative to the trades of 'Figoli,' 'Vasai,' and 'Boccolari,' he finds that on Feb. 12, 1396, one 'Pedrinus Johannis a Boccalibus' of Forlì is recorded as then living at Pesaro.

The wares then produced were made by covering the crude baked clay with a slip or *engobe* of white earth, the '*terra di San Giovanni*' from Siena, or with that of Verona, and glazing it with '*marzacotto*,' a mixture of oxide of lead, sand, and potash. The colours used were yellow, green, manganese black, and cobalt blue, from *zaffara* of the Levant.

During the government of the Sforza, the manufacture greatly developed and was protected, for on April 1, 1486, a decree was made prohibiting the introduction of earthenwares for sale from other parts, except the jars for oil and water (ch. 6). The original of this edict is still preserved at Pesaro; it is in Latin and may be thus rendered: 'Be it enacted, that whereas our illustrious Lady Camilla and most illustrious Signor Giovanni Sforza d'Arragona, Count of Pesaro², are desirous to

¹ See historical notice, page 9, and a paper by the writer published in the *Archæologia*, vol. xlii, p. 379.

² Giovanni Sforza was an illegitimate son of Costanzo Sforza, who had no issue by his wife Camilla. He succeeded to his father in 1483 through the intervention of Pope Sixtus IV, on condition of paying an annual tribute of 750 crowns to the papal see. His father's

widow Camilla was generous enough to receive him as her own son, and used her influence with his subjects to induce them to acknowledge him as their sovereign. As soon as he attained maturity he repaid this lady's kindness by depriving her of all authority and banishing her from Pesaro. He married Lucrezia Borgia, daughter of Pope Alexander VI, and was soon after-

benefit the city of Pesaro and to favour the citizens in all just demands: And whereas the art of vase making was formerly practised in the said city and carried to greater perfection than in any other part of Italy, and still produces extensively at Pesaro, attracting the admiration of all Italy and other countries: By command of these most illustrious potentates, it is forbidden both to citizens and foreigners (be their station what it may) to import any earthen vessels whatsoever, whether for ornament or otherwise, manufactured beyond the city and territory of Pesaro, with the exception of oil and water jars; and that a fine of ten livres of Bologna be imposed for every infraction of this law besides the forfeiture of all or any such foreign made ware,' &c. &c. This was confirmed in 1508. In 1510 a document enumerates 'Maiolica' as one of the trades of Pesaro, naming also '*figoli*,' '*vasai*,' and '*boccalari*'; and we must bear in mind that there is good reason for believing that at that period 'Maiolica' was a name technically understood as applying only to the lusted wares. It is also noteworthy that in this edict no exception was made in favour of Valencia wares as was the case at Venice, where the production of the metallic lustre was not known.

Passeri states that about 1450 the *invetriatura* or glazing had already begun to perfect itself under the Sforza, when those early pieces were

wards driven from Pesaro by Cæsar Borgia, his wife's brother. He returned after the death of Alexander VI, and died at Pesaro in 1510, leaving (by his second wife Ginevra Tiepolo) a son, Constanzo II, who died in 1512, at the age of three years. (Marryat, ed. 1868, p. 102.) In the late Mr. Fountaine's Collection at Narford Hall was a dish supposed to commemorate the passing of this edict; on it are portraits believed to be of the young Sforza and Camilla da Marzana, and above them is a scroll representing the edict. This piece, which had passed from the Narford into a foreign collection, was sold at Paris in May 1894, and acquired by Mr. Salting at the somewhat high price (with commission) of £490. The supposition as to who are the persons represented is quite without authority, but it is a fine example of early lusted ware, probably by an early master working at Gubbio, or previously at Pesaro.

Doctor Carlo Malagola refers to four large plates, which are preserved in the Museum

attached to the Biblioteca Classense at Ravenna, among other pieces of maiolica hitherto unknown to connoisseurs; on one is the supposed portrait of Caterina Riario Sforza, with a verse from Petrarch on a banderole '*La vita, el fine, el di loda la sera*'; on another is the same portrait and the sentence '*In cor gentile non regna ingratitude*': it is again repeated on the third plate with the line '*Sola la morte estingue el vero amore*'; on the fourth piece is a fantastical head supposed to be a portrait of Gerolamo Riario; the borders of these pieces are decorated with *fiorame*, and they are all enriched with the madreperla lustre. Dr. Malagola is inclined to attribute them to Forlì; we think they are probably from the furnaces of Pesaro or Diruta, and by an artist who produced so many of the well-known similar *bacili*. We may observe, however, that the attribution of the portraits on these dishes is by no means assured (vide Pasolini, Caterina Sforza, vol. i. pp. 348-9; and vol. ii. p. 393).

produced decorated with 'arabesque' borders encircling coats of arms, portraits, and ideal heads outlined with manganese, and colouring the dress, &c., with the 'madreperla' lustre leaving the flesh white. Sig. Urbani de Gheltof¹ dwells upon the important part taken in the development of ceramic production in Venice by artists from Pesaro in the course of the fifteenth and early sixteenth centuries. Baldassare dei Baldassini of Pesaro worked in the first and second half of the sixteenth century, and also his sons.

This is in itself a strong proof of the importance of the artistic potteries at that Umbrian city at an early period, and is an answer to the doubt, expressed so strongly by some French writers, as to Passeri's statement to that effect.

About 1450-1500 'fruttiere' were made with fruits in relief and busts of saints, &c., and coats of arms in the centre enriched with the lustre colour².

Following Vasari, he ascribes the improvement in the manufacture by the use of the stanniferous glaze to the discovery of the Della Robbia, and states that, although the art of making it was known earlier at Florence, the fine (enamelled) ware was only introduced at Pesaro about 1500. That the lustred ware derived its name from the pottery of Majorca, and that the earlier and coarser varieties were known as '*mezza majolica*.'

Guid' Ubaldo II greatly encouraged the art, and in 1552 granted to Bernardin Gagliardino, Girolamo Lanfranchi, Ranaldo, and others, an edict prohibiting the importation of other wares for sale, thus confirming the former acts, which would appear to have fallen into neglect; and in the year 1562, on June 1, he granted another confirming to Giacomo Lanfranco a protection of his art, or patent for applying real gold to his wares³.

In chapter X, page 37, Passeri refers to other documents proving the extent of this branch of industry at Pesaro, and instances one dated July 6, 1462, executed by the notary Sepolcro Sepolcri, by which a partnership was formed between Ventura di Mastro, Simone da Siena di casa Piccolomini, and Matteo di Raniero da Cagli, for the purpose of enlarging a crockery shop or business, 'negozio di vasaria,' already existing, and for which purpose they borrowed money at interest, from Donna Pandolfina di Ser Michele de' Corradi, wife of Pietro Paolo Bindi, and a larger additional sum of 270 golden ducats from Count Monaldino di Monte Vecchio, as

¹ Urbani de Gheltof, *Studii*, p. 45.

² Of such may be No. 436 in the Ashmolean Museum (Fortnum Collection).

³ Seemingly of such is a cup $\frac{3.5.5}{8.4}$ in the

South Kensington Museum, and a plate in the Museum at Pavia which M. Molinier doubtfully suggests may be of this variety of Pesaro wares.

appears from an act of liquidation made by the heirs of this firm in 1484, now preserved in the archives of S. Andrea. This last sum of 270 ducats was, as Passeri remarks, a large amount at that period, and proves the extent of their business; he also infers that the employment of such a capital would denote the formation of new works, probably for the purpose of introducing some improvement in the manufacture; and that, as the then new mode of glazing or enamelling with the stanniferous glaze had been perfected by Luca della Robbia in Florence, it is not improbable that the application of it to the wares of Pesaro was introduced from Tuscany by this Sienese.

A further mention of these partners occurs in an act dated April 28, 1463, by which Matteo acknowledges himself debtor to Mariotto Torti of Perugia, for the value of 1,200 lbs. of 'terra ghetta' from the lake of Perugia, which was used for the glazing.

Among the deeds signed before another Pesarese notary, Matteo di Gaspare de Leporibus, on November 7, 1504, is one by which 'Appollonio del q. Antonio da Ponte di Segna,' creditor of one 'Mastro Giorgio del q. Stefano Schiavone vasaio da Pesaro,' acknowledges receipt of the value of 62 golden ducats in part payment of a debt, a portion of which payment is in money, and the larger amount '*in tot vasis diversis figulariae*'—in various figulate vases.

Further, he refers to an edict made by Galeazzo Sforza in 1510, when governor of Pesaro for his nephew Costanzo II, in reference to the order of the procession to be held in honour of S. Terenzio, the patron saint of the city. In this, among the various trading bodies or guilds, which form confraternities, are inscribed the *figuli e fornaciari*, the potters and the stove men; a further proof of the importance of this branch of manufacture.

We will now leave the work of Passeri and seek for other records of the wares made at Pesaro previous to the sixteenth century; returning to him for information on the produce of that and later periods.

Dennistoun, in his History of the Dukes of Urbino (vol. 3, p. 388), refers to a letter among the diplomatic archives of the duchy, which are preserved at Florence, dated 1474, from Pope Sextus IV, in which he thanks Costanzo Sforza, Lord of Pesaro, for a present of most elegantly wrought earthen vases, which, for the donor's sake, are prized as much as if they had been of gold or silver instead of earthenware.

Another letter from Lorenzo the Magnificent to Roberto Malatesta, thanking him for a similar present, says, 'they please me entirely by their perfection and rarity, being quite novelties in these parts, and are valued more than if of silver, the donor's arms serving daily to recall

their origin¹. This Roberto was in the Florentine service, and died about 1482; he was a member of the Malatesta family, former lords of Pesaro.

There is strong reason for assuming that both these presents consisted of wares produced at the Pesaro furnaces.

The Marquis Campori publishes² a document by which we learn that in 1493 Isabella d'Este had ordered works to be executed for her at Pesaro. And again in an inventory of 1491³ wares of that fabrique are thus mentioned: 'Uno piatello di terra lavorato et depinto di quelli se fanno a Pesaro. Dui altri patelliti simili et lavorati a dicto modo; tace septe di simile lavoro di terra,' which would seem to indicate a special and distinct class of wares.

Referring to these letters and documents we would remark, that if Tuscany had not as yet produced glazed or enamelled wares, and if the Grand Ducal establishment at Caffaggiolo did not exist at that time (circa 1480), we could comprehend the remark made in Lorenzo's letter of thanks for these specimens, that 'their perfections and rarity being quite novelties in these parts,' pleased him, &c.; but Luca della Robbia had painted on flat surfaces covered with his own stanniferous glaze some thirty years previously, and painted wares could be no novelty at Florence. Passeri also tells us, but not upon positive authority, that fine ware or *Porcellana* was first made at Pesaro about 1500, and was introduced from Tuscany⁴, meaning thereby that the stanniferous glaze was then and there first introduced, and used in preference to the *mezza majolica* of the earlier period. How then could such wares be looked upon as 'novelties in these parts'? But, if these pieces were decorated with the rich metallic glaze and madreperla lustre, as may be inferred, they probably were novelties to the Florentines as productions of an Italian pottery, although they were in all likelihood acquainted with the 'Majorcan' and Spanish wares. We may fairly assume that these presents, being the produce of Pesaro, and exciting so much admiration as 'being quite novelties' to Lorenzo, must have had something more than a mere richness of glazing; and that the peculiarity which excited that admiration may have been their 'madreperla lustre,' a thing then unknown upon Tuscan wares,

¹ Gaye, Carteggio, i. 304.

² Notizie, p. 129.

³ Inventario di Guardaroba Estense, p. 34.

⁴ His uncertainty as to the precise date of its adoption is shown in the suggestion that it might have been introduced by the

Sienese Maestro Simone in 1462. *See ante*. We now know, from the researches of Professor Argnani at Faenza, and the discovery of pieces of earlier date than 1500 in other places having the stanniferous glaze, that its use was more generally and earlier known than Passeri supposed.

and greatly differing in tone and character from those of Spain. We would therefore give more credit to Passeri's statement, derived perhaps from information not now available to us, that some of those well-known early *bacili* with portrait heads imaginary or real and coats of arms, enriched with that peculiar madreperla lustre, were produced at Pesaro, whence, as he tells us, the secret of the lustre pigments, only known to one or a few hands, may have been transported to other localities and to Gubbio, where it was still further developed under Maestro Giorgio. The fashion for these large *bacili di pompa* doubtless caused them to be made without the lustre enrichment, at Faenza and other potteries, and of such many have descended to us; but that all the more archaic pieces having that peculiar madreperla and golden lustre were the produce of one bottega only, and that that bottega was either at Pesaro or Diruta, we do not think probable. It has yet to be proved, by an investigation of the rubbish heaps of ancient pottery works at 'La Gabice,' six miles to the westward of Pesaro, whether fragments can be unearthed of those lustred wares stated to have been made thereabout.

Passeri then describes examples of the enamelled pottery of Pesaro which he had seen; the earliest he refers to are floorings of tiles existing in his time, upon one of which, brought to him by a workman,

was inscribed

'adi 4 de Genar
o . in Pesaro.'

and on the other

1502.

A considerable period elapses between this and the next dated example, a plate, with the subject of Horatius Cocles, inscribed,—

*'Orazio solo contro Toscana tutta.
Fatto in Pesaro. 1541.'*

which he wrongly ascribes to Orazio Fontana; it subsequently passed into the Delsette Collection (Cat. No. 218), and was sold in Paris at the dispersion of the Spitzer Collection.

On another—

*'l Pianetto de Marte
fatto in Pesaro 1542
in bottega da Mastro Gironimo Vasaro. I.P.'*

This plate has since been lost sight of, but one of the same service is preserved in the Louvre. From the initial letters Passeri concludes that several pieces which he had seen, and on which they are painted on the reverse, must also be of this fabrique. An error has grown out of this statement, Mr. Marryat and other writers having applied it to certain

fine early pieces with borders of grotesques, and bearing these initials in large characters on the reverse; there can be little doubt that they were the work of a far more able artist at Siena, working some twenty or thirty years before the date on the Pesaro plate (*see* Siena). Those initials on the Pesaro plate really stood for 'Iacomo Pinsur,' as proved by another piece to be described.

He further mentions a plate having a mark consisting of the initials O A connected by a cross, and a bas-relief with the same initials which again occur sculptured over a door, which he suggests may have been that of the potter's house; we should, however, be more disposed to regard it as a conventual or cathedral monogram.

A more interesting piece, a *ballate* or *coppa amatoria*, is recorded by him, having a cupid centre with borders 'a trofei' on blue ground, among which is an open music book with accurate notes of the air and the verses,¹—

‘ O bel fiore,
Amor mio bello,
Amor mio caro,
La grisola, la grisola.’

and on a cartel, the date '1550 Terencio fecit.' It is inscribed '*Questo piatto fu fatto in la bottega di Mastro Baldassar Vasaro da Pesaro e fato per mano di Terenzio, fiolo di Mastro Matteo Boccalaro.*' This artist was known as *Il Rondolino*; pieces initialled with a T may perhaps be by his hand. Passeri quotes from Tommaso Garzoni, a Venetian noble, who, writing in the *Piazza Universale* in 1585, in reference to Italian pottery, states: '*benchè oggi in Italia tutta la gloria par che tocchi a Faenza in Romagna che fa le Majoliche così bianche, e polite, e a Pesaro nella Marca d' Ancona che lavora ottimamente intorno a questo mestiero*².' And also from the writings of a Spanish theologian, Antonio Beuter, who in the '*Cronica Generale di Spagna*,' translated into Italian and published at Venice in 1556, at chapter 8, pp. 84, 85, states: '*Che Corebo che secondo Plinio fu l' inventore di lavorar la creta, in Atene non li fece migliori, nè furono di più valore i vasi de' Corinti, nè l' opere di Pisa, nè di Pesaro, nè li castelli della Valle Siciliana d' Abruzzo, nè d' altri luoghi in sottigliezza, di lavoro nè bellezza*³.'

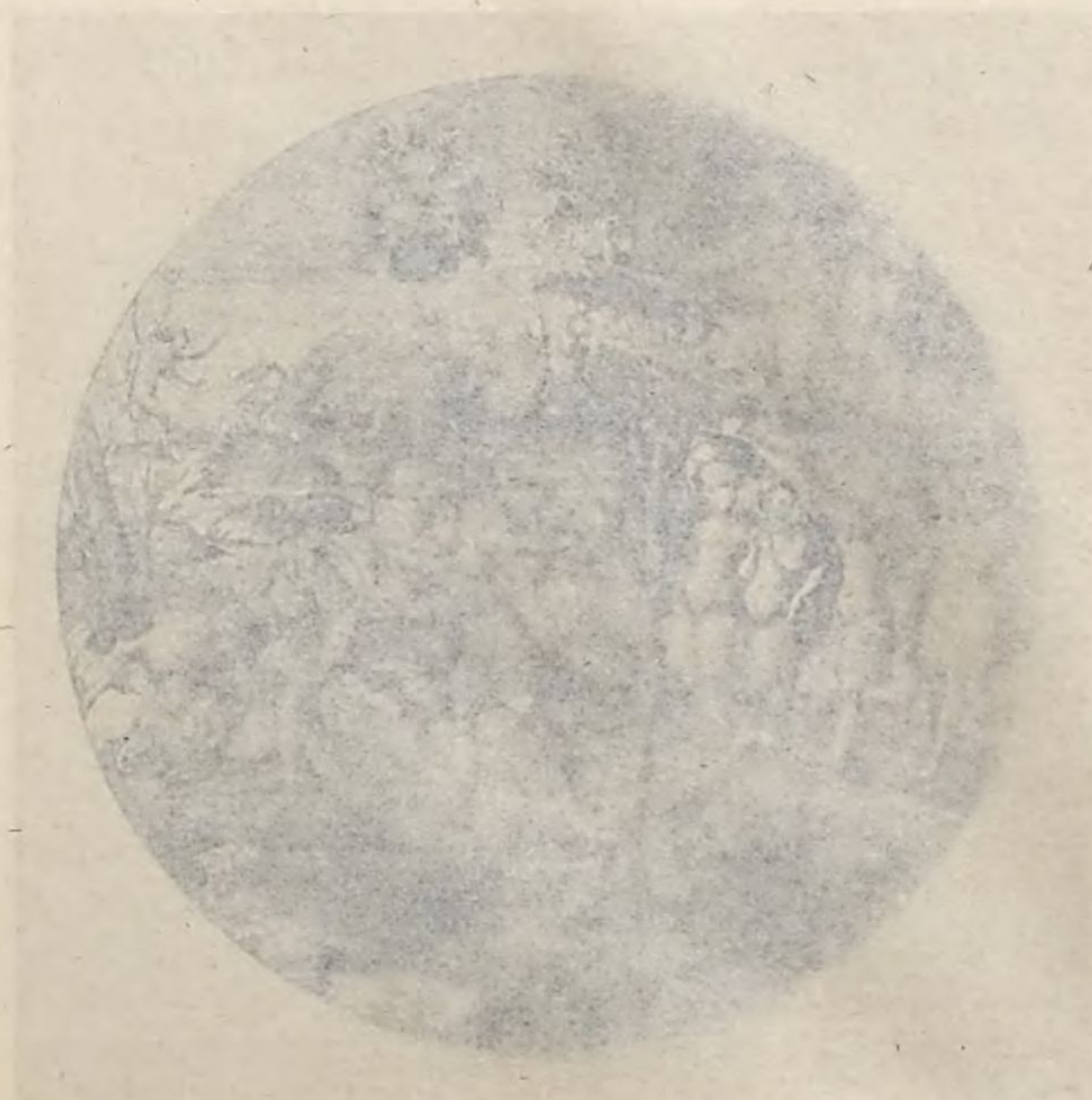
¹ p. 3⁴/₅ ed. 1857.

² 'Whilst in the present day, in Italy, all the glory of the art rests with Faenza in Romagna, where Majolica is made of such whiteness and delicacy, and with Pesaro in the March of Ancona, where the highest excellence is attained in this workmanship.'

³ 'Although Coræbus, according to Pliny, was the inventor of working in clay, they did not make them better in Athens, nor were the vases of Corinth of greater value than the works of Pisa, or of Pesaro, or of the Sicilian valley of the Abruzzi and of other places, for the delicacy of the workmanship and their beauty.'



TAZZA. THE CREATION OF ADAM. LANFRANCO. PESARO, 1540



CIRCULAR DISH. THE CREATION OF ADAM. LANFRANCO. PESARO, 1540

and many others, with borders of grotesques, and bearing these initials in large characters on the surface; there can be little doubt that they were the work of the same artist or artists at Siena, working some twenty or thirty years before the time of the Pesaro plate (see Siena). These initials on the Pesaro plate were found on 'Jacomo Pinur,' as proved by another piece of the same ware.

There is also a plate having a mark consisting of the initials 'P. M.' and a bas-relief with the same initials which might be supposed to be a coin, which he suggests may have been that of the great artist. However, he is more disposed to regard it as a mark of a workshop.

A very interesting piece, a *bellino* or *coppa anatoria*, is recorded as having a mark consisting of the letters 'a trofei' on blue ground, and which is an exact copy of the accurate notes of the air and the

a trofei
a trofei
a trofei
a trofei, la grisola.

and on a label, 'Jacomo Pinur fecit.' It is inscribed '*Questo piatto fu fatto in Italia da Maestro Baldassar Vasaro da Pesaro e fatto per mano di Francesco Pinur, detto Matteo Pinocchio.*' This artist was known to the *Storia della Pittura* published with a T may perhaps be by his hand. Francesco Pinur, a Venetian noble, who, writing in the *Storia della Pittura* in 1555, in reference to Italian pottery, states: '*benche oggi in Italia tutta la gloria sia che tochi a Faenza in Romagna che fa le Majoliche così bianche, e polite, e a Pesaro nella Marca d' Ancona che lavora ottimamente intorno a questo mestiero.*' And also from the writings of a Spanish theologian, Antonio Beuter, who in the '*Cronica Generale di Spagna*,' translated into Italian and published at Venice in 1556, at chapter 3, pp. 84, 85, states: '*Che Corebo che secondo Plinio fu l' inventore di lavorar la creta, in Atene non li fece migliori, nè furono di più valore i vasi de' Corinti, nè l' opere di Pisa, nè di Pesaro, nè li castelli della Valle Siciliana d' Abruzzo, nè d' altri luoghi in sottigliezza, di lavoro nè bellezza.*'

¹ p. 31 ed. 1857.

² Whilst in the present day, in Italy, all the glory of the art rests with Faenza in Romagna, where Majolica is made of such whiteness and beauty, and with Pesaro in the Marca d' Ancona, where the highest excellence is attained in the workmanship.

³ Although Coræbus, according to Pliny, was the inventor of working in clay, they did not make them better in Athens, nor were the vases of Corinth of greater value than the works of Pisa, or of Pesaro, or of the Sicilian valley of the Abruzzi and of other places, for the delicacy of the workmanship and their beauty.

A circular illustration depicting Noah's Ark. A man, presumably Noah, stands in the center, gesturing towards a large building on a hill, which is the Ark. Various animals, including elephants, lions, and birds, are gathered around him. The scene is set in a lush, hilly landscape with trees and a body of water in the background.

A circular engraving depicting a scene from the story of Prometheus. Prometheus is shown being tortured by an eagle on a rocky outcrop. Other figures, including Hermes and Apollo, are present, along with a chariot and a large tree. A coat of arms is visible at the top.

CIRCULAR DISH. LANFRANCO OF PESARO
Circa 1544

Of the pieces produced at Pesaro about the middle of the sixteenth century only some few signed and dated plates are recorded by Passeri as then existing in collections; but his statement that the productions of that period were of a very high standard and rivalling the sumptuous pieces of the Urbino fabriques was, by many connoisseurs, considered as mythical as his statement that the grand old *madreperla bacili* were made at the Pesaro furnaces. It is true that the majority of the signed and dated examples known were *istoriati* of no high quality; but it is a curious fact that of other fabriques some of the few pieces signed by the best masters of this art are inferior in execution and hardly worthy of their signature.

The earliest dated piece with which we are acquainted is in the Ashmolean Museum (Fortnum Coll.) at Oxford, No. 418. It is a *fruttiera*, on which is painted the creation of animals by the Almighty, who, moving in their midst, is surrounded by animals rising out of the ground; a distant landscape, with a town (!) on the side of a steep mountain, forms the background. It is apparently the work of a somewhat undeveloped hand. (See Pl. XI.)

On the reverse is inscribed—

‘1540
*Chrianite anim
allis Christtus
fatto in Pesaro.*’

(For facsimile, see Mark No. 67.)

In the Massa Collection of the Hospital for Incurables at Pesaro is a plate (No. 202). The chase of the Calydonian boar inscribed—

‘*La chaccia d’elporcho chalidonico
fatto in Pesaro 1541.*’

A more important tazza was in the Fortnum Collection (since presented to the British Museum), having for subject Cicero expounding the law before Julius Caesar, a composition of six figures; in the centre, Cicero, represented as an aged bearded man, holds a folio in his hands, standing before Caesar, who is seated on a throne, and clad as a Roman warrior; on the left of the picture are four Roman soldiers: the scene is in a room, the wall of which is of bevelled masonry, coloured green, and pierced with a curtained window, through which is seen a mountainous landscape.

Freely and ably handled, and richly coloured, approaching in manner to the works of some of the artists of the Fontana fabrique of Urbino, it is equal to them in the quality of the glaze and force of colour, but

has in the design a distinct character of its own. It is inscribed on the reverse—

*'Cicerone et julie cesare
cuado idete le lege 1542'
in la botega d' mastro
Girolame da le Gabice*

In Pesaro. (See Mark No. 68.)

In this we have a very interesting example corroborating the records given by Passeri of the Lanfranchi fabrique, and of its locality. This is the Maestro Girolamo di Lanfranco of Gabice, a dependency or *castello* six miles west of Pesaro, and thus mentioned in a register,

'1560 Mastro Girolamo di Lanfranco delle Gabice, vasaro, possiede una Casa, &c.

'1598 gli succede Giacomo suo figlio'

'1599 gli succedono Girolamo e Ludovico figli di Giacomo.' (Passeri, ch. ix, p. 34.)

The painting of this piece is by the same hand as the first named, though more masterly. The inscription on the back, written in clear blue, is also in the same handwriting. The last figure of the date is blurred, and may be either a 2 or a 4. On the face of the piece the glaze has also run, slightly blurring the colours on one side.

Careful comparison of the painting, glaze, and handwriting of the inscription on this piece reveals the fact that some of the more important services of that period were painted by the same hand, and are therefore certainly the produce of the Lanfranco potteries of Pesaro.

Sir A. W. Franks agrees with us in ascribing to them the service executed by order of Guid' Ubaldo as a present to a certain 'frate Andrea da Volterra,' who must have been highly esteemed by the Duke, although no other knowledge of him has descended to us. The pieces of this service bear the arms of the Duke, and the inscription G. V. V. D. MUNUS. F. ANDREÆ. VOLATERANO, the four first letters being the initials of '*Guido Ubaldo Urbini Dux.*' Passeri (page 58) describes one of these pieces, which are all *istoriati*, having the subject of Coriolanus intreated by his mother, and another that of the Deluge. Two others, one representing the sacrifice of Jacob, the other the burning of Troy adapted from Raffaele's Incendio del Borgo, were in the Delsette Collection (Nos. 259, 260), whence they passed to Mr. Barker, and then to Sir F. Cook. One piece of the service is in the Museum of Economic Geology in Jermyn Street, the subject the Triumph of Trajan; and another, a fluted tazza, is in the British Museum. The Rothschild Collection at Paris possesses another piece, and one is in the Museum of the University of Bologna.

Another service, painted for some German family or Guild, and bearing their shield of arms, of which one large plate is in the Ashmolean Mus. (Fortnum Coll. No. 420 Pl. XI), while another belongs to Miss Lockwood. Some also of the grand oval dishes or plateaux with subject centre, grotesque surroundings on the white ground, raised marks and rich ornamentation on the back. But more important evidence is afforded by the fact that, on comparison of the signed M^o. Girolamo da le Gabice plate with the small vase, formerly in the Stowe Collection but now in the British Museum (the generous gift of R. Needham Philips, Esq.) on which a combat of warriors is painted, after a print by Bartel Beham, both are considered, by Sir A. W. Franks and other experienced judges, as probably by the same hand. This gem of ceramic art is figured in Mr. Marryat's book at p. 37 (third edition).

In the South Kensington Museum is a fine example by this same hand, a circular dish No. 7167, perhaps also 8927; subject 'Lucretia' admirably painted. A fine triangular plateau in the possession of Mrs. Hope has the character of their finest productions.

Here therefore we have unquestionable proof that Passeri's statement with regard to the Lanfranco *bottega* and its products is correct, and this fact must, in the opinion of the writer, considerably enhance the value of that able antiquary's attribution of early archaic madreperla lustred wares to the Pesaro furnaces, perhaps confirmed by other evidence unknown to us; and to his statement that its application both to the mezza wares and to the stanniferous glazed pieces spread from thence to Gubbio, where it was further developed by M^o. Giorgio. Wherever first practised in Italy, there can be little doubt that the art of applying lustre was derived from oriental potters who, probably flying from persecution in Spain or in the East, may have found refuge in one or other of the coast towns of Italy. Of the claims of Diruta for the monopoly of these early lustred wares we will take note when treating of that fabrique.

Also dated 1542, but in another and inferior hand, is the interesting plate in the Museum of the University at Bologna. The subject is of nymphs bathing. and on the reverse is inscribed—

‘*fatto in Pesaro 1542*
vo
in dottega di mo Gironimo
vasaro
iachomo pinsur.’

(See Mark No. 69.)

By the foregoing quotation from a deed, we have seen that this ‘iachomo’ was the son of M^o. Girolamo, and succeeded him in the

possession of the house, &c. This signature also shows that the initials occasionally seen on pieces by Passeri were not intended to signify 'in Pesaro,' but the work of Iachomo, painter.

The following examples may also be ascribed to his brush. A plate in the Louvre (Sauvageot Collection, No. G. 232) with emblematic figures of music and astronomy, inscribed at the back—

*'El pianete
de Mercurio
fatto in Pesaro.'*

There is no date on this piece, but from the subject it was probably of the same service as that mentioned by Passeri (*see ante*), as having the inscription '*l. panette di marte fatto in Pesaro 1542, in bottega di maestro Gironimo vasaro, I. P.*'

In the British Museum are two examples apparently by the same hand. One representing the fable of Circe and her companions, and inscribed—

De pico e
de Circæ
fatto in pesaro

(See Mark No. 74.)

the other—

como apollo
tolse la vaca
a argano
fatto in
pesaro

(See Mark No. 75.)

A tazza, with the subject of Callisto beaten by Diana and her nymphs, is in the Basilewski Collection, and is illustrated in Delange's *Recueil*, pl. 79. It is inscribed '*Fatto in Pesaro 1544.*' We have not seen this plate, but judging from the print, it would appear to be superior to the work of *Iacomo*. M. Jacquemart (*Merveilles de la Céramique*) mentions one with Samson and the Philistines, dated 1545.

Another, painted with the triumphal march of the Emperor Aurelius, was in the Soltikoff Collection, and signed

'Fatto in Pesaro 1552.'

Next in sequence is a plate which was in the possession of M. Dutuit at Rome, and formerly belonged to the Marquis D'Azeglio; the subject Mutius Scaevola, the design of which is superior to the painting; it is inscribed—

1566

MVT. SCE.

PISAVRI.

M. Jacquemart mentions one, Camillus throwing his sword into the balance, inscribed—

*'væ victis
di pisauro'*

but without date; and another, undated, is mentioned by Delange in his supplement to the translation of Passeri, representing a conqueror dragging a captive queen behind his car—

'Fato in Pesaro.'

It is, nevertheless, extremely difficult, without actual comparison, to distinguish between the *istoriate* pieces of the Lanfranchi fabrique at Pesaro, and many of those produced at Urbino in the Fontana furnaces, and it is indeed more than probable that some of the artists not absolutely interested in the *bodega* were occasionally employed at either place¹.

Another corroboration of Passeri's statement, and of the importance of the Lanfranchi establishment, occurs in an anonymous document published by the Marquis Giuseppe Campori². It is preserved among the archives of Modena, and is dated Pesaro, Oct. 26, 1660. It relates how the Duke of Modena had been entertained at the house of the Signora Contessa Violante *'con tutta quella domestichezza,'* which he desired; how he was presented with six *bacili* filled with delicacies made by the nuns, sent to him by the daughters of the Countess, and which were kept in the dishes. That, some of his family wishing to buy maioliche painted by Raffaele of Urbino, a great quantity of *bacili* and *tazzoni* was brought to them, not by Raffaele, but painted by a certain ancient professor of that kind of painting denominated *'il Gabbiccio,'* *le furono portate gran quantità di bacili e di tazzoni o fruttiere, non già di Raffaello, ma dipinti da un tale antico professore di tale pittura denominato 'il Gabbiccio,'* who, as the Marquis Campori suggests, was probably that Girolamo di Lanfranchi the *maestro* of the establishment at the Gabice. It then goes on to relate that these dealers in antiquities, like some of their brethren of the

¹ We learn from M. B. Fillon that an artist of Pesaro, one *Giovanni Francesco*, settled in France. He and other Pesaro Potters are named in M. Natalis Rondot's *La Céramique Lyonnaise*, 8vo, Paris, 1889, in his *Potiers de Terre Italiens à Lyon au seizième Siècle*, 8vo, Paris, 1892, and in his *Les*

Faïenciers Italiens à Lyon au XVI^e Siècle, Lyon, 1895, viz.

Giovanni Francesco da Pesaro (1557-1575), Cristoforo Pesaro (1561-1573), and Constantino Pesaro (1565-1573).

² *Notizie della Maiolica e della Porcellana di Ferrara*. Modena, 1871, p. 142.

present day, asked too much money, to wit, a hundred *doble* for a *rinfratore*, certainly well painted, but for which they offered twelve! And that they only succeeded in acquiring another *rinfratore* and a large turtle, that would serve as a basin or a dish, painted with grotesques and figures on the bowl and the cover, for which they paid 22 *doble*.

The Marquis Campori observes that the cover of this *tartaruga* was sold not long since in Modena to a foreign amateur; and once, when in Florence, the writer learnt that such a piece was then in the hands of Sig. Rusca of that city. He had himself seen at Rome the lower portion of a large turtle- or tortoise-shaped dish in the Palazzo Barberini, which might perchance belong to that cover or be the other half of a similar piece. A *carapace* of great beauty was sold in Paris at the Castellani sale in 1878, fetching 25,000 francs, but did not agree with the Barberini piece; it may probably be that formerly in the possession of Rusca. The lower portion of another was in the possession of Godfrey Wentworth, Esq., of Woolley Park near Wakefield.

Passeri tells us how rapidly the art declined after 1560, wanting the encouragement of a reigning ducal court; he also ascribes much evil influence to what he considers the bad taste of preferring the unmeaning designs of the Oriental porcelain, which was greatly prized by the wealthy, and the painting after the prints of the later German school of Sadeler, &c, in preference to the grander works of the old masters; the landscapes were, however, well executed. He also gives us a history of the revival of the manufacture in his own time under the influence and encouragement of the cardinal prelate, Ludovico Merlini. In 1718 there was only one potter at Pesaro, Alfonzo Marzi, who produced the most ordinary wares.

In 1757 Signor Giuseppe Bertolucci, an accomplished ceramist of Urbania, in conjunction with Signor Francesco de' Fattori, engaged workmen and artists and commenced a fabrique, but it was soon abandoned.

Again in 1763 Signors Antonio Casali and Filippo Antonio Caligari, both of Lodi, under Passeri's influence came to Pesaro, and were joined by Signor Pietro Lei da Sassuolo of Modena, an able painter on faience, and on August 13 established a fabrique producing wares of great excellence hardly to be distinguished from the Chinese.

The worthy Passeri concludes with a hope that he may succeed in establishing a school of design for subjects, with the assistance of the Abbate Giannandrea Lazzarini, one of the most able 'Maestri di Pittura.'

The following examples of the wares produced under that revival are worthy of record.

A small plate or stand for a broth basin, in the Ashmolean Mus. (Fortnum Coll.) decorated on the white ground with flowers and birds slightly raised in relief and painted, and with other flowers delicately painted on the flat surface, is inscribed in small letters on the reverse—

C. C
Pesaro
1765
P. P. Lj.

This can be no other than the mark of the last firm spoken of by Passeri, the upper initials standing for *Casali* and *Caligari*, and the lower for *Pinse Pietro Lei*. It is carefully executed, but weak in colour, and in shape and general style in the manner of the other fine Italian enamelled earthenwares of the last century.

A plate in the possession of Miss Lockwood at Rome has a similar mark; it is more imitative of porcelain and of considerable technical excellence; the ground is dark blue, covered with foliated ornament *incised* into the paste, filled in with gilding, and enclosing panels painted with children, flowers, &c.

Jugs inscribed with verses in modern Greek were made for that market.

Urbani de Gheltof¹ informs us that Casali and Caligari ceased partnership, each opening a bottega on his own account.

In 1812 Marino Frongini a workman from the Casali, who had opened a work on his own account, ceded it to Ditta Benucci and Lacci.

The Casali works passed to one Paolucci and were closed in 1849.

The Caligari to Magrini and Co. who reopened it in 1870.

Mazzolari Donati and Rizzoli opened a work in 1780 under the name of Ditta Reggiani and Co. at which Pietro Lotti painted, and Pietro Gai who, in 1848, discovered the secret of the metallic lustre.

In 1864 the Marquis Giacomo Mattei opened a fabrique of wares in imitation of the ancient in the name of the Casa Albani, and, with the assistance of Pietro Gai, produced good specimens of lustred wares painted by the Bertozzini.

The Molaroni and the Società Ceramica di Pesaro produced imitations of the ancient pieces.

¹ Notizie sulla Ceramica Italiana. Roma 1889, p. 205.

GUBBIO

In our notice of the works produced at Gubbio, written for the Catalogue of the South Kensington Museum in 1872, we stated the results of much careful enquiry, comparison of specimens, and consultation with the most able students of ceramics at that time. Recent investigation by others does not materially alter those conclusions; we can therefore hardly do better than quote *in extenso* what was then written.

Although probably not one of the earliest fabriques of Italian enamelled and painted wares, Gubbio undoubtedly holds one of the most prominent positions in the history and development of the potter's art in the sixteenth century. This small town, seated on the eastern slope of the Apennines, was then incorporated in the territory of the Dukes of Urbino, under whose influence and enlightened patronage the artist potters of the duchy received the greatest encouragement, and were thus enabled to produce the beautiful works, of which so many examples have descended to us. Chiefly under the direction of one man, it would seem that the produce of the Gubbio furnaces was for the most part of a special nature, namely, a decoration of the pieces with the lustre pigments, producing those brilliant metallic ruby, golden, and opalescent tints, which vary in every piece, and which assume almost every colour of the rainbow as they reflect the light directed at varying angles upon their surface. That it was of a special nature, and produced only at a few fabriques almost exclusively devoted to that class of decoration, is, we think, to be reasonably inferred from Piccolpasso's statement, who, referring to the application of the 'Majolica' pigments, writes '*Non ch' io ne abbia mai fatto ne men veduto fare.*' He was the Maestro of an important *botega* at Castel Durante, one of the largest and most productive of the Umbrian manufactories, within a few miles also of those of Urbino, with which he must have been intimately acquainted and in frequent correspondence. That he, in the middle of the sixteenth century, when all these works were at their highest development, should be able to state that he had not only never applied, or even witnessed the process of application of these lustrous enrichments, is, we think, a convincing proof that they were never adopted at either of those seats of the manufacture of enamelled artistic pottery. By inference, confirmed by the evidence of the existing wares themselves, we may conclude that they were only used at the three known furnaces of Pesaro, Diruta, and Gubbio; perhaps with the rare exception of a few experimental pieces

made at Caffaggiolo and elsewhere. Although much modified and improved, these lustre colours were not invented by Italian artists, but were derived from the potters of the East, probably from the Moors of Sicily, of Spain, or of Majorca. Hence the name 'Majolica,' which, as we learn from Piccolpasso (Suppl. p. 72 of MS.), was originally applied only to wares having the lustre enrichment; and it is probable that this distinctive appellation was more or less in use until the decline of the manufacture. Since then the term has been more generally applied, all varieties of Italian enamelled pottery being usually, though wrongly, known as 'Majolica.' At Gubbio there appears to have been a *Collegio* of *Vasai* in 1300, according to the 'Libri delle Riforme' of Gubbio, and that ware was made by one *Luccolo di Giovanetto Andreuecoli*, who in 1348, as *Vasarius Vasorum pictorum*, had concessions granted¹.

The art of applying these metallic pigments is stated by Passeri (ch. 7, p. 22, 2nd ed. 1857) to have been known at Pesaro, where he states that those early *bacili*, decorated with the armorial bearings and portraits of the governors of Pesaro under the rule of the House of Sforza, were produced and enriched with the beautiful madreperla and ruby lustre. And he further states that this secret art was taken thence to Gubbio about the year 1518, and was lost some thirty years later. Although proved to be inexact in some respects, we have no positive evidence to contradict this statement of the early use of the lustre colours at Pesaro, and accept Passeri's statement in the main in the absence of more authentic and definite information. This question has been further considered in our notices on Pesaro and on Diruta, to which place some modern writers are disposed to ascribe all these early lustred *bacili*. In dates we shall soon discover that he is at fault. The Gubbio fabrique was in full work previous to 1518; but that some of the early *bacili*, apparently the work of one hand, were made at Pesaro, whence perhaps the artist and the secret passed to Gubbio, is far from improbable. The reason for this emigration is not known, but it may be surmised that the large quantity of broom and other brushwood, necessary for the reducing process of the reverberatory furnace in which this lustre was produced, might have been more abundantly supplied by the hills of Gubbio than in the vicinity of the larger city on the coast. The method of producing these metallic effects may here be briefly stated from the description in the supplement to Piccolpasso's work. He there (MS. p. 72) states the ingredients of the pigments² as communicated to him by Maestro Vincenzo of Gubbio, and explains the method of building

¹ Rossi and Urbani de Gheltof.

² Vide 'Introduction,' page 64.

the furnace, in which the pieces to be lusted, after baking, are exposed to the action of hot smoke, produced by the burning of faggots of broom and brushwood. This smoke, being carbon in a highly divided state, coming into contact with these pigments on the heated wares, reduces the metallic salts, leaving a thin surface of the metals, which, being of a mixed nature and blended with other ingredients, produce those varied and beautiful tints. It would seem that experienced and careful manipulation was requisite, doubtless the result of long practice, and hence the fact of its almost exclusive adoption at one *bottega*, in which the secret of the pigments and of their successful application was strictly guarded. That the process was costly we gather from Piccolpasso's statement that sometimes not more than six pieces out of a hundred succeeded in the firing.

The fame of the Gubbio wares is associated almost entirely with one name, that of Giorgio Andreoli. We learn from the Marchese Brancaloni¹ that this artist was the son of Pietro, of a 'Castello' called 'Judeo,' in the diocese of Pavia, a place inhabited chiefly by *pagani*, a name then applied to Arians as was also that of *Giudei*, not being used only to denote the Jews; and that, accompanied by his brother Salimbene, he went to Gubbio in the second half of the fifteenth century. He appears to have left, and again returned thither in 1492, accompanied by his younger brother 'Giovanni.' They were enrolled as citizens in the 'Libro delle Reforme' on May 23, 1498, on pain of forfeiting 500 ducats if they left the city, in which they engaged to continue practising their ceramic art. Patronised by the Dukes of Urbino, Giorgio was made 'Castellano' of Gubbio. Passeri states that the family was 'noble' in Pavia. From a notarial deed dated 1542 it appears that he had three sons, Francesco, a '*juris-consult*'; Vincenzo the potter, and Ubaldo of whom we have no knowledge of his participation in the work. Francesco *detto il Cortese* took a high position; in 1556 he was 'Vicario Generale' for the Duchy of Urbino, and was Ambassador to the Courts of Rome and Naples. It is not known why or when he was created a 'Maestro,' a title prized even more than nobility, but it is presumable that it took place at the time of his enrolment as a citizen; his name with the title 'Maestro' first appearing on a document dated that same year, 1498. Piccolpasso states that majolica painters were considered noble by profession. The family of 'Andreoli' and the 'Casa' still exist in Gubbio, and it was stated by his descendant Girolamo Andreoli, who died some sixty years since, that political motives induced their emigration from Pavia.

¹ 'Lettera di Maestro Giorgio,' Gubbio, Jan. 6, 1857.

Maestro Giorgio was an artist by profession, not only as a draughtsman but as a modeller, and being familiar with the enamelled terracottas of Luca della Robbia, he is said to have executed with his own hands, and in their manner, two large altar-pieces: one of which in 1511 he placed in the church of S. Domenico at Gubbio, in the chapel of the Bentivoglio family dedicated to S. Antonio Abbate. The original receipt for this work is in the archives of the town (Brancaleoni). It was divided and sold in the last century, but the statue of the saint is still in the church.¹ In 1513, for the same church, he is said to have made the altar of the 'Madonna del Rosario,' the central subject and other portions of which are now in the Museum at Frankfort-on-the-Maine: also in 1513 to have made the high altar (still *in situ*) of the church of the Osservanti, the 'Annunziata,' a mile from Bevagna. In a chapel near Assisi were formerly six figures of angels holding candlesticks, decorated with ruby lustre on the wings and dress; one only of these exists, and was in the possession of the Marchese Brancaleoni. Other pieces in rilievo are mentioned, decorated with the metallic lustre. The Madonna del Rosario is a fine work in part glazed, and in part coloured in distemper on the unglazed terra cotta, in which respect it agrees with works known to have been executed by Andrea della Robbia assisted by his sons. There are no signs of the application of the lustre colours to any portion of the work, but this might be accounted for by the great risk of failure in the firing, particularly to pieces of such large size and in high relief. The principal subject is the Madonna del Rosario, della Misericordia, or del Popolo, who shields under her mantle the faithful of all ranks and nations from Pope to pilgrim. Above, in a half-circle, are figured the Father and two kneeling angels; on the base or predella Christ rising from the tomb, Mary, S. John, S. Sebastian, and S. Roch surrounding. This well-known general arrangement of Della Robbia's altar-pieces will be at once recognized by those who are familiar with them. It was taken down at the invasion of Italy by the French, and remained in pieces till 1835, when it was purchased for the Frankfort Museum.

A somewhat ecstatic notice of this altar-piece was published in the *Athenaeum*, No. 928, in 1845.

But this is not the complete work: for it would seem that only the central subject, the lunette and the predella, were secured for the Städel Museum at Frankfort, where it has been restored in apparent entirety. In its original state, however, it had a surrounding of a series of subjects

¹ One of the angels is said to have found his way to the Paris museums, and is supposed to be that numbered G. 722, in the Louvre.

known as the 'Misteri del Rosario,' and consisting of the sacred history from the Annunciation to the Coronation of the Madonna, executed in rilievo. One of these is now in the Museum of the Louvre¹, and the remainder were (1870) in the possession of Monsignore Cajani at Rome. They consist of a series of oblong-square panels about 15 inches in length, each occupied by a subject complete in itself, and modelled with great care and artistic ability in high relief; the grouping of the figures and composition of the subjects show them to be the invention of an able artist, and the free handling of the 'stecco' proves it to be the work of a practised hand. A careful examination of the Frankfort altar-piece assured us that it is by the same modeller, and in this the marked beauty and expression of some of the heads are convincing of his excellence. Like to the productions of the Della Robbia in technical qualities, it differs in manner from any work of that family or fabrique known to the writer, who was then familiar with nine-tenths of the extant works of that school. On one of the *quadri* is a large mask and the inscription in distinct Roman characters,

A.S.	MC
CCCCXIII.	

The drapery of the figures and other parts are glazed in white and colour, the flesh has been left unglazed, and subsequently tinted with distemper.

From a consideration of the style of this work, the record of others, some of which are heightened with the lustre colours, and the fact stated by the Marchese Brancaleoni, that the receipt for the altar-piece of S. Antonio is still preserved in the archives of Gubbio, we are inclined to think that history must be correct in attributing these important works in ceramic sculpture to M^o. Giorgio Andreoli; and if they were his unassisted work, he deserves as high a place among the modellers of his period as he is acknowledged to have among artistic potters².

¹ We believe it to be that representing the Circumcision and numbered G. 776 in M. Darcel's Catalogue.

² It has occurred to the writer whether M^o. Giorgio may not have derived assistance in the modelling and execution of these works from one of the pupils of the Della Robbia school. Agostino da Duccio worked at Perugia in 1461, and the fame, and

perhaps personal knowledge of his works at that city may have inspired M^o. Giorgio, who may also have received direct assistance from Pietro Paolo Agabiti da Sassoferrato, who made the 'Ancona' for an altar at Arcaria in 1513, which is spoken of by Ricci as a fine work worthy of the Della Robbia. This 'Ancona' is now at Sinigaglia. —(Perkins' Tuscan Sculptors, vol. i, p. 201.)

To go back twelve years in the history of the products of this fabrique, we have in the South Kensington Museum a very interesting example of a work in rilievo, No. 2601, a figure of S. Sebastian lustred with the gold and ruby pigments, and dated 1501. Notwithstanding its inferiority of modelling when compared with the above-named works, we are in little doubt that this is after his model, if not by M^o. Giorgio's own hand, agreeing as it does in the manner of its painted outline and shading with the treatment of subjects on the earlier dishes, believed to be by him.

We must also bear in mind that an interval of twelve years had elapsed between this comparatively crude work and that beautiful altar-piece, and we may observe at the same time an equal difference in the merit of his painted pieces.

Passeri states that he brought the secret of the *ruby* lustre with him from Pavia, and M. Jacquemart (Merveilles de la Céramique) infers that he must have produced works at Pavia before going to Gubbio; but we are inclined to think, with Sir J. C. Robinson, that it was from an artist previously working at Gubbio that he acquired the art and the monopoly of the ruby tint; and it is by no means improbable that this artist, or his predecessor, may have emigrated from Pesaro as stated above. The following conclusions arrived at by then Mr., now Sir J. C. Robinson, after the careful study of a vast number of examples of the Gubbio and other works, are endorsed by the writer, who contributed some few of the facts upon which those conclusions were based, and who had himself examined the contents of the principal European collections. We are glad to find that M. Émile Molinier agrees with those conclusions in the main, but with the one exception of a strong dislike for Passeri's work and disbelief in the production of lustred wares at Pesaro in the earlier time, as stated by that writer. Those conclusions, slightly modified, are:—

- 1st. That Maestro Giorgio did not invent the ruby lustre, but succeeded to an earlier artist of Gubbio, who had previously used it.
- 2d. That many pieces signed with his initials were really painted by several distinct hands.
- 3d. That what is believed to be his own work may be distinguished therefrom.
- 4th. That probably nearly all the 'istoriati' pieces (1525-50) by artists of Urbino, Castel Durante, or other fabriques, and enriched with lustre, were so decorated by a subsequent operation for the most part at the Giorgio *bottega*¹.

¹ The works painted and lustred at Diruta are of course an exception to this inference, but its general application seems to be

confirmed by the statement of Piccolpasso in his supplement on the 'Majolica' decoration. He says: 'So bene ch'ella si dipinge

Before entering on the subject of Maestro Giorgio's own works, it will be necessary to glance at those earlier productions of his predecessors and probable instructors. In the absence of more positive evidence of the manufacture of early lustred wares at Pesaro, and knowing that such were produced at Diruta, with a view to classifying all the lustred wares together and in sequence as much as possible, we have thought it more convenient to include those early pieces which may have been made either at that city or at Diruta in the same category as the lustred wares of Gubbio. And in order to facilitate the methodical study of the rise and development of the art at Gubbio, we would propose a classification of the lustred wares in the following manner, and in approximate sequence of date:—

- A. Works ascribed to Pesaro or Diruta, the typical *bacili*, referred to by Passeri, &c.
- B. Works believed to be by an early master who preceded M^o. Giorgio at Gubbio.
- C. Works ascribed to Maestro Giorgio's own hand.
- D. Works of the fabrique, and pieces painted by unknown artists, though bearing the initials of the master.
- E. Works by the artist signing N., and by his assistants.
- F. Works painted by other artists, at other fabriques, and subsequently lustred at Gubbio.
- G. Works of M^o. Prestino, and of the later period.

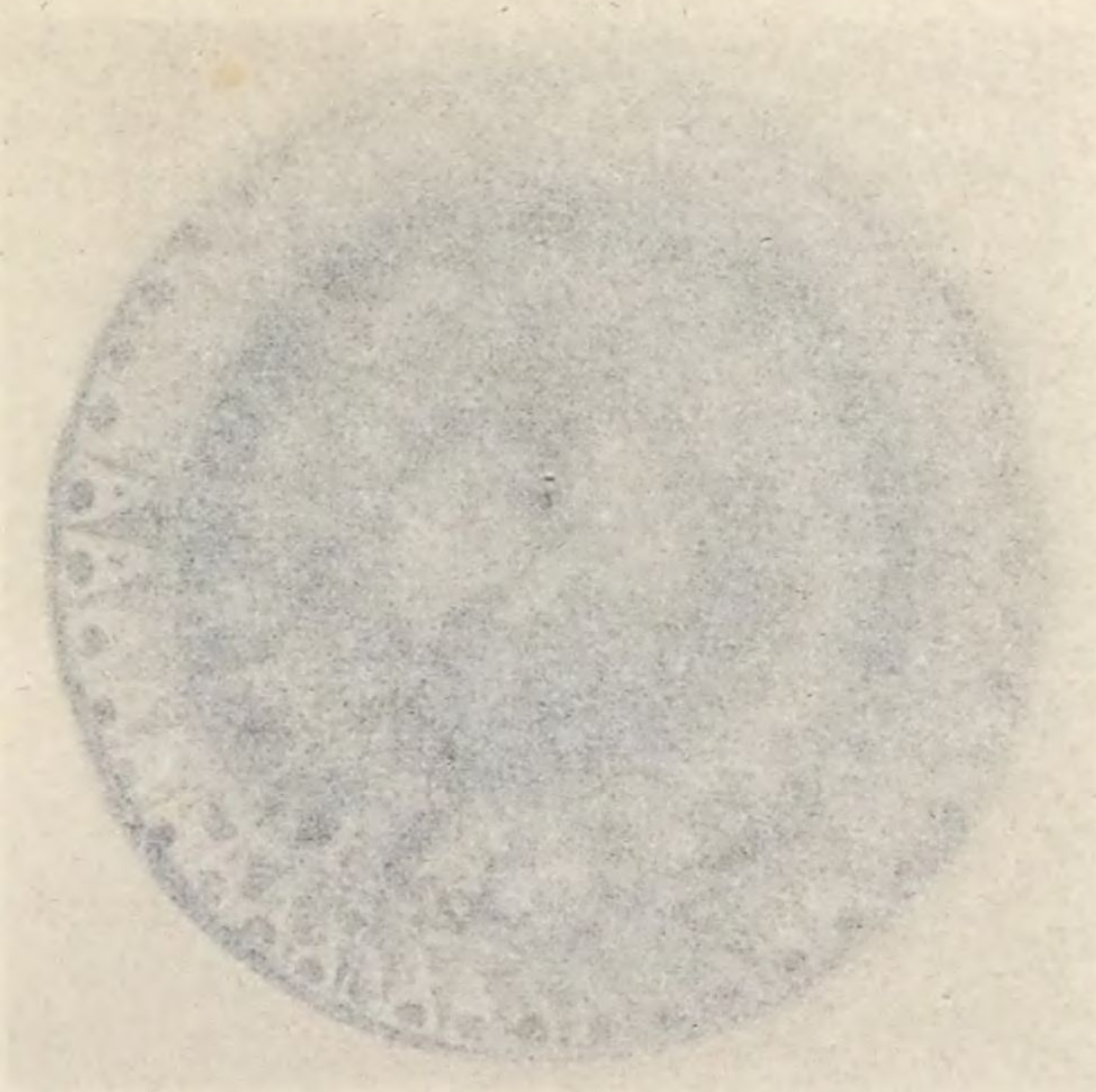
Of the first class A. are those early 'mezza-majolica' dishes having a lustre of a peculiar pearly effect. They are frequently painted with portraits and armorial bearings, and were also produced at the Diruta potteries¹.

Of this first division fine examples are to be seen in all the public Museums and many private collections. On No. 3035-53 in the South Kensington collection, a *bacile* of the ordinary type of 'mezza' ware, lustred with the golden and *madreperla* tints, is the only mark with which we have hitherto been acquainted; the reverse is covered with the coarse yellowish white glaze on which are two scrolls painted in grey-blue colour. (Mark No. 80.) This scroll mark is worthy of attention; we first find it on this early Pesaro, Diruta, or Gubbio piece, and we constantly find it in use at the latter

sopra i lavori *forniti*: questo ho veduto in Gubbio in casa di un M^o. Cencio.' (I well know that it is painted over finished (or executed or supplied) works; I have seen this in Gubbio at the house of one Master Cencio.)

The fact of the Gubbio signatures to the pieces being almost always in metallic lustre colours is another proof that this additional decoration was a 'spécialité.'

¹ For further remarks thereon, see Pesaro and Diruta.



PLATEAU. MEDAL
Early XVII Century



TAZZA. HERCULES AND THE HYDRA. 87 mm diameter
Circa 1516

Before coming to the subject of Maestro Giorgio's own works, it will be necessary to glance at those earlier productions of his predecessors and to make a preliminary attempt at the absence of more positive evidence of the existence of other painted wares at Pesaro, and knowing that such were not found, we have thought it more convenient to classify all the lustred wares together as far as possible, we have thought it more convenient to include in the same category which may have been made either at that city or at Gubbio. And in the methodical study of the rise and development of the lustred wares, we would propose a classification of the lustred wares in the following manner, and in approximate sequence of date:—

- A. Works ascribed to Pesaro or Diruta, the typical *bacili*, referred to by Placetti, &c.
- B. Works believed to be by an early master who preceded M^o. Giorgio at Gubbio.
- C. Works ascribed to Maestro Giorgio's own hand.
- D. Works of the fabrique, and pieces painted by unknown artists, though bearing the initials of the master.
- E. Works by the artist signing N., and by his assistants.
- F. Works painted by other artists, at other fabriques, and subsequently lustred at Gubbio.
- G. Works of M^o. Prestino, and of the later period.

Of the first class A. are those early 'mezza-majolica' dishes having a lustre of a peculiar pearly effect. They are frequently painted with portraits and armorial bearings, and were also produced at the Diruta pottery.

On the first division five examples are to be seen in all the public museums and many private collections. On No. 3035-53 in the South Kensington collection, a *bacile* of the ordinary type of 'mezza' ware, lustred with the *giallo* and *madreperla* tints, is the only mark with which we have hitherto been acquainted; the reverse is covered with the coarse yellowish white glaze on which are two scrolls painted in grey-blue colour. (Mark No. 80.) This scroll mark is worthy of attention; we first find it on this early Pesaro, Gubbio, or Gubbio piece, and we constantly find it in use at the latter

place. *Fori forniti: questa casa di un M^o. Giorgio* I well know that it is painted and lustred for export or supplied to other places. I have seen this in Gubbio at the house of the Master (Gubbio).

The fact of the Gubbio signatures to the pieces, being almost always in metallic lustre colours is another proof that this additional decoration was a 'spécialité.'

¹ For further remarks thereon, see Pesaro and Diruta.

PLATE XII



PLATEAU. GUBBIO
Early XVI Century



TAZZA. HERCULES AND THE HYDRA. BY M. GIORGIO
Circa 1515

1871

2

1871

1871

fabrique on the enamelled wares lustred by M^o. Giorgio and by his assistants. This same kind of scroll occurs in coppery lustre on the reverse of a piece of that peculiar ware which we formerly were led to believe had been made by Oriental potters in Sicily, and which we therefrom ventured to classify as Siculo-Moresque, but which the late Baron Charles Davilier subsequently found recorded as a production of Manises. May we venture to suggest the possibility of some affinity between these scrolls? May not some Moorish potter from the Spanish works have wandered into Italy, landing at some coast town, at Ancona or Pesaro, and there finding employment in his art, have communicated the *modus operandi* of the lustre enrichment, and introduced the scroll which became more or less adopted at Pesaro or Diruta and at Gubbio as a mark or ornament characteristic of the 'Maiolica' or lustred wares?

Class B. is important as connecting the former with the works of the Gubbio furnaces. Of this there are two examples in the Ashmolean Museum (Fortnum Coll. Nos. 425-6, Pl. XII. 1). Still more characteristic are Nos. 7682, which bears a variety of the Gubbio scroll, and 7684. '61 in the South Kensington Museum (vide Catalogue).

The latter is thus described in the Catalogue. 'Large circular Dish. Female bust portrait in profile, with a scroll, inscribed "chi a tempo non dorma": on her sleeve is a device of a burning heart bound round with a cord; inner border of flower-buds, and outer rim of scroll and palmette ornaments; executed entirely in ruby lustre, blue outline and shading. Reverse, concentric lines in ruby. Gubbio. About 1500. Diam. 16 in. (Soulages Coll.).

'This may be taken as a typical example: it is one of those interesting transitional pieces, made at the period when the newly adopted tin enamel glaze, and the ruby lustre pigment were being used together. The form of the present dish differs from that of the early *bacili*, on two of which we find the work of the same painter, according to the opinion of Sir J. C. Robinson, whose remarks on this piece in the Catalogue of the Soulages Collection are as follows: "This ancient artist, there is every reason to believe, was the master, or, at any rate, the immediate predecessor of Giorgio, and it is presumed that he was the inventor (?) of the ruby lustre, his pieces being the earliest in date on which this celebrated pigment has, as yet, been observed to occur. Both the lustre tints are unusually brilliant, the gold or yellow surpassing even that of Giorgio; the ruby inclines to orange or copper colour, as contrasted with the more perfectly developed pigment of Giorgio. His style of execution is similar to the early manner of Giorgio, manifesting, perhaps, greater force and precision of outline, though with the same careful, timid modelling or shading in

the simple blue pigment, which, as usual with the early Gubbio masters, is the only colour employed in the flesh".

Class C. contains of course the cream of the manufacture, being the works assigned to M^o. Giorgio's own hand. The series in our museums is very complete, containing as it does examples from the earliest period of his unsigned work, to the pieces dated as late as 1532.

A coarsely painted and supposed lustred bacile of mezza-majolica, having the centre filled with the subject of the 'Ecce Homo,' and round the border the inscription: 'DON. GIORGIO, 1489¹,' is in the Museum at Sèvres. It cannot be assigned with any surety to the Gubbio fabrique, nor certainly to the master's own hand. It has been surmised that the Don., an abbreviation of Donno, may be synonymous with 'Maestro,' and may be the signature of or allusive to Giorgio's elevation to that title, but the date on the plate is unfortunately nine years anterior to that event. On the other hand it has been argued that priests of a certain rank take that title, and this was perhaps one of a set, each having the owner's name upon it. We are more inclined to the latter interpretation. In the South Kensington Museum is a circular plaque with the sacred monogram and M. 1491. G., the G being surmounted by a cross. This also has in error been ascribed to M^o. Giorgio; it is not lustred, and probably of Faenza; the initials are those of a title of the Virgin, the 'Mater Gloriosa.' Similar letters occur on plates and other pieces. An interesting plaque recently presented to the British Museum by Sir J. C. Robinson, and which has come to our knowledge since printing the list of pieces dated before 1500, at pages 22-3, bears the Virgin and Child group, coloured but without lustre, and inscribed GIORGIO . L^oMBAR^o . 1493. This early piece may possibly have been made at Gubbio, for or by Giorgio, in the year after his advent and referring to his Lombard origin.

Among the unsigned pieces of an early period is a Tazza in the Louvre, on which is a portrait head, in partial relief, of Federigo Duke of Urbino, having the inscription 'Dux Urbin' on the face of the piece. He died in 1482, and it has been suggested that the portrait was contemporary; if so this would be of earlier date than the Don. Giorgio dish. It cannot, however, be one of those referred to by Passeri (p. 26), having the portraits of Federigo and Guid' Ubaldo I, because he says that on them 'nè in queste vi è rosso di sorte alcuna' (neither on them is there any sort of red ruby lustre).

The first dated piece, which we have every reason to believe a work

¹ The last figure is by some read as a 5.

of Maestro Giorgio, is the rilievo of S. Sebastian, dated 1501, No. 2601 in the South Kensington Museum. Other, but undated, works in rilievo exist, which, as in this instance, are heightened with the gold and ruby pigments. Among the unsigned pieces in that Museum No. 7161 is interesting, as one of his early works, after the manner of the ancient *bacili*. The vase No. 8407 is a rare and important example. No. 8890 is a brilliant specimen of the ruby lustre and of admirable general effect.

The earliest example having a mark which may perhaps be considered that of Giorgio, and painted by him, is a small plate which was in the possession of Monsignore Cajani, but was since sold by Castellani in Paris in May 1878: a central medallion with half figure of S. Petronio, is surrounded by a border of the style of the early wares, beautifully and carefully drawn and lustred with ruby and gold; it is marked at the back with a sort of G, intersected by a cross and a paraph. (Mark No. 84.) A somewhat similar form of the letter occurs on the mark No. 90. This last has by some been ascribed to Maestro Cencio, who then was but a child!

The Marquis Brancaleoni, (op. cit.), mentions a plate formerly in the 'Casa Piccini,' with arabesque border, and the subject the Sacrifice of Abraham, designed with freedom and precision. The mark at back (which has been ascribed to Faenza) given at No. 83, consists of an arm and hand holding a pike or halbert, the blade of which cuts a rainbow¹, and the date 1515; the former in ruby lustre, the date in blue, with Gubbio scrolls in gold. This is probably the plate referred to in Marryat and in Chaffers as having been lost sight of from the Bernal Collection.

We now come to the period of his signed pieces, some of the first of which show to what perfection he had brought his art. The earliest known signed and dated piece was in the collection of the late Mr. Robert Napier; the border is decorated with trophies, &c., among which occurs the date 1517, written in blue, while at the back 1518 is pencilled in lustre colours.

Another plate of the same service and having the same initials of the owner, a piece of exceeding beauty for the quality of the lustre colours, is in the British Museum; a facsimile of the central initials and of the date on the back is given at No. 85 of the Marks. Among the arabesques the word 'azuro' is written on the ground, being doubtless a direction to the assistant who filled in the blue grounding of the piece.

The beautiful plate No. 401 in the South Kensington Collection, having for subject S. Francis receiving the stigmata, is dated 1518 on the face, and has on the reverse the full signature and date 1519.

¹ It has been suggested that this is, of applying the rainbow hues to the decoration of his pottery! perhaps, a poetical allusion to Giorgio's art

ITALIAN PAINTED WARES

Benvenuto mentions a mark in 'Casa Tondi,' at Gubbio, referred to by Vasari, — white glass with foliage and 'rabesche' in blue, yellow and ruby lustre, signed and dated October 25, 1519. (Mark No. 90.) It is said to be of very precious quality. Here we have a reproduction of the mark on a glass plate.

The principal subject of decoration outlined and shaded in blue consists of grotesque figures terminating in dolphins, eagles, and human heads, sometimes with a shell, in the drawing of which he exhibited considerable power and great facility of invention. These *grotesche* differ materially from those of Urbino and Faenza, approaching more to the style of some of the Grand Turcise designs. In the drawing of figures, and of the nude, Giorgio must be ranked as an artist of the first class.

From 1519 his signature, greatly varied, occurs through succeeding years. It would be useless to repeat the many varieties, several of which will be seen among the marks on specimens of various collections. We believe that no whim or accident may be ascribed those changes that have taxed the ingenuity of connoisseurs to read as other names. Thus on Mark No. 89, the G is more truly a C, although the date 1519 precludes the idea that it is Cencio's. Occasionally it is accompanied by other initials, a cross, &c., doubtless those of the owner of the piece, and not merchants' marks, as has been suggested. Several pieces of a service now in the British Museum, including one of singular beauty from the late Mr. Henderson's collection, have the mark No. 94; this, as does No. 95, includes the letter S, which M. Jacquemart supposed might be the initial of Salimbene, Giorgio's brother. Others, as Nos. 91 and 93, are variously ornamented; scrolls, plain or foliated, in lustre colours, generally adorn the sides of the reverse. M. Leroy Ladurie possessed a plate in rilievo, with the signature 'Matr^o Gio' twice repeated on the border. One in the Louvre ascribed to this fabrique, with portrait of Julia Bella, has the inscription 'ex. o. Giorg' on a ribbon. Other complications of the signature occur on the works of his assistants, of which more anon. His finer and more important pieces were generally signed in full, 'Maestro Giorgio da Ugubio,' with the year, and sometimes the day of the month. The plateau No. 7157 in the South Kensington Museum is an important piece, it bears the shield of the Brancaloni with richly designed and lustred surrounding; and No. 8939 is one of the most carefully drawn of his figure subjects. On No. 1633 of the South Kensington Museum Catalogue occurs the date 1532, the latest on any piece in that Museum which may with probability be ascribed to Giorgio's own brush. In the British Museum are many Giorgio's, eighteen of which are from the collection of the late Abbé Hamilton, of Rome.

PLATE XIII



TAZZA. HEAD OF A SAINT. M. GIORGIO. GUBBIO, DATED 1520



TAZZA. THE YOUNG ST. JOHN. GUBBIO
Circa 1536

About the year 1525 he executed some of his most beautiful works; perhaps the finest large dish, and of the highest quality which has been preserved to us, passed from the possession of the late Baronne de Parpart, whose husband had acquired it from Prince Bandini, at Rome, to the collection of the late Sir Richard Wallace: a rich grotesque border surrounds the subject of Diana and her nymphs, surprised by Actaeon; in careful drawing and colouring it has all the quality of the small tazza No. 8939 above referred to: the facsimile of the signature at the back is given in mark No. 101. This fine dish has been figured by Delange in the *Recueil*, pl. 65, as also a plate of earlier date, signed 'M^o. Giorgio 1520. a di 2 de O'tobre in Ugubio B. D. S. R.,' having for subject the Judgement of Paris, after Raffaello, pl. 64. It is in the collection of M. Dutuit of Rouen, and on it the *reflet* is artistically subordinated to the painting; the four initials would seem to indicate that another artist had painted the subject; and it is remarkable that the signature of Giorgio, as well as the initials, is written in blue colour. (We have not had an opportunity of seeing this exceptional piece.) The choice examples which were in the late Mr. Fountaine's rich collection are well known, particularly one mentioned by Passeri as then belonging to him, with subject after a print by Robetta (1505) called the 'Stream of Life' (Mark No. 93), and a flat plate having for subject the Three Graces, after Marc Antonio, purchased from M. Roussel, of Paris, one of the choicest works of the Master. At the dispersion of the Fountaine Cabinet the former was purchased by Mr. G. Salting, whose collection is now one of the finest in private hands; the latter by the South Kensington Museum.

In the Louvre are about seventy-five specimens of Gubbio ware. In the Spitzer Collection dispersed in 1893, were twenty-two signed. The Museum of the University of Bologna has some remarkably fine pieces, and there are others in the Hospital of Incurables at Pesaro. One of great size and beauty in the Bologna Collection represents the Presentation of the Virgin, and is signed and dated 1532; *Fine di maiolica*, Mark No. 112, an unique instance of the quality of the ware being stated in the inscription. This noble piece rivals that in the Wallace Collection, the subject covering the whole surface, and executed with great power. It will be observed, in comparing these with the earlier productions of his brush, that in his more youthful and unsigned works, Maestro Giorgio was unable to temper and modulate the lustre colours, which though powerfully, were somewhat heavily applied; in the works of his best period, just considered, he will be found to have perfected their use by subduing them to the general effect. In the Castellani Collection, sold at Paris in 1878, was a remarkable jug, having in front an armorial shield bearing two busts

face to face m. and f. in chief, with helm and crest a male bust, the whole surrounded by a rich wreathage of laurel and inscribed *Oct. 5. SCARS* indicating its measure of capacity; ruby and gold lustre enriched the whole surface. It cost the buyer £650. The Marchese Brancaleoni mentions a fine plate then in his library, the subject, Magdalene washing the Saviour's feet, after an engraving by Albert Dürer: this piece is cited by Passeri, and is signed and dated 1528. He also mentions having seen pieces painted in Giorgio's manner but not lustred. Signor Castelletti of Perugia speaks of a plate then at Città di Castello signed by Giorgio, but not lustred. In the Casa 'Bonaventura Andreoli' at Gubbio, belonging to a descendant of Giorgio was a plate with cupid centre, and date 1526. M. Jacquemart observed that from 1518 his signed works increase in quantity till 1527, when they diminish in number, again increasing till 1532-3 and '34. Maestro Giorgio is said to have been living in 1552. A lapse of two years then occurs; at last 1537-39 and '41 close the series. It has been observed by M. Darcel and the writer, and more recently confirmed by M. Émile Molinier, that the *istoriati* works believed to have been painted at Gubbio are traced in blue, whereas those of Urbino are mostly in grey or bistre colour.

In the next division D. are the works of the fabrique under the Maestro's direction, and pieces which, though manifestly painted by other hands, are signed in lustre with his initials or full signature. Among these may be ranged a large number of richly decorated pieces to be found in all collections, many of which have been moulded with leafage borders, raised bosses, &c., and lustred with the greatest brilliancy: one such is that under No. 435 in the Fortnum Collection, and a brilliant little tazza No. 8906. '63 is in the South Kensington Museum. In the Museum at Pesaro M. Molinier observed an unusual piece, on the back of which, in rilievo, is a shield supported by two Genii and inscribed '*Opus Sperandei*,' evidently moulded on one of that artist's models. No. 6864 in that Museum is an exceptional piece elaborately decorated with *bianco sopra bianco* and other ornament, seemingly the work of a Durantine or other fabrique and to which the lustrous enrichment had been superadded; it bears the initials of M^o. Giorgio and the rather late date 1537.

What part each distinct member of the Andreoli family took in the working of their *bottega* and in the manipulation of its rich productions we can never know, but that Salimbene was there occupied we are assured, as doubtless was Vincenzo the master's son, so soon as he was old enough to engage in the work. Other able assistants must also have been engaged therein, and it is reasonable to suppose that some other than the Maestro himself may have been authorized to place the initials of the *padrone* on articles of the general fabrique. He probably

reserved to himself the execution of and the full signature on the more important pieces of his own production and the finer works painted by Xanto, Orazio Fontana, Nicolo da Urbino, and other *istoriatori* at Urbino and elsewhere, to be more or less carefully and richly lustred at the Gubbio furnaces. It is quite reasonable to suppose that his brother Salimbene may have executed pieces, and that the letter S. sometimes found simply, sometimes in monogrammatic combination, and sometimes accompanied by the M^o G^o signature of the firm, may refer to him. Of such may possibly be the marks No. 94, 95, if they are not emblems of the owner for whom those pieces were painted. It would seem more likely that the mark No. 95 refers to Salimbene; and we have note of a coarsely executed plate, once in the hands of M. Riblet, the dealer of Florence, on which was a portrait bust of a female holding a flower in her hand and with leaf and flower border; on this the mark No. 95 is on the reverse, and it will be observed that the lower portion consists of the letter A astride of a distinct V, the letter S being impaled by the shaft bearing a cross in X form; we might suppose this to refer to Salimbene and Vincenzo Andreoli. Sig. Genolini¹ in his notice on the Gubbio potteries, among other questionable conclusions, suggests that as M^o. Giorgio's monogrammatic signatures are all in his opinion so similar ('di una forma quasi costante') we cannot accept those which some have read as of a M^o. Gileo or Gigleo. We submit that the comparison of a large number of signed pieces would lead to quite an opposite conclusion as to their similitude; but it is presumable in his case, as in that of some other modern Italian writers on the maiolica of Italy, that the lack of a more thorough knowledge of the contents of public and private collections in Germany, France, and England, and of the ceramic literature of the latter country, has led them to form conclusions too hastily, and that a larger acquaintance and careful comparison of the objects on which they have written, might probably lead to different opinions on their part. That erudite connoisseur the late M. Alfred Darcel, writing on this subject shortly before his death, says '*nous avons arrivé aux mêmes conclusions, assavoir que les Italiens peuvent connaître les textes mais ignorer les monuments.*'

A separate division has also been formed of the works ascribed to, or signed by the artist who used the letter N, variously formed, as his monogram. Sir J. C. Robinson ingeniously suggested that this letter, containing as it does the three, V, I, and N, may really have been adopted by Vincenzo, the only one of M^o. Giorgio's sons known to have assisted. He succeeded

¹ Maioliche Italiane.

M^o. Giorgio in the fabrique, where he was generally known as M^o. Cencio¹. M. Jacquemart does not agree with this theory, nor does M. Piot. The former, referring to a cup where the N occurs together with the initials of Giorgio, thinks it probably has reference to 'Nocera,' an outskirt of Gubbio on the Via Flaminia, where it had been suggested by Mr. Marryat that a branch pottery may have existed. We suspect that this must have been a *lapsus calami* on Mr. Marryat's part, or an error of the printer, and that he must have referred to Santa Natoia, a locality in the march of Ancona where, as Piccolpasso informs us, some lustred wares were made. Whichever, if either, view may be correct, we know a number of examples signed with this letter, the greater part of which are painted in a similar style, and seemingly by the same hand; neither is that hand recognizable, nor is that signature seen, on pieces of an early date, and hence the not improbable inference that they may be the productions of M^o. Cencio, working on his father's, and subsequently on his own account; or of the furnace at Santa Natoia.

Brancaleoni states that he worked with his father till 1536, when he married and set up for himself. He made his will in 1576, and died that year. Piccolpasso, in the Appendix to his work, says that it was from M^o. Cencio that he gained the receipt for the lustre pigments, which he makes known.

The piece quoted by M. Jacquemart would be of the former period bearing the initials of his father as Maestro of the fabrique, and the N allusive to his own name, or to the branch *botega*, if such existed, under his charge. No. 434 in the Fortnum Collection is a fair example.

Among the marks on pieces in other collections are given varieties of the marks of this artist: one, No. 124 accompanying the initials of Giorgio, alluded to above; another, No. 127 accompanied by a C or G; another, with the M for Maestro, on a piece in the Sèvres Museum.

There is little doubt that although M^o. Giorgio may himself have applied the lustre pigments with his own brush to the finer pieces painted by other artists, at other places, the majority of those numerous pieces so enriched were executed by his partners or assistants. M. Darcel thinks that this practice did not begin earlier than 1525, in which view we are inclined to agree, but M. Jacquemart objected entirely to the idea, thinking it derogatory to the dignity of art, a somewhat quixotic view which, we believe, that able writer eventually saw reason to amend. We now however find it renewed in another form by Sig. Genolini, who

¹ Giuseppe Raffaelli publishes extracts 'M. Vincentio, M. Georgii de Maiolica de from deeds referring to 'Vincentius M. Eugubi presente,' &c. (Memorie delle Georgii Andreoli figulus de Eugubio,' Maioliche Durantine. Fermo, 1846, p. 60.)

supposes that Francesco Xanto was the only one who studied to imitate them (the works of Giorgio) and that, to a certain extent, he succeeded; moreover there are some who believe that, to give more value to his works, Xanto sometimes put on them the same signature as M^o. Giorgio¹! The unanswerable evidence of the pieces themselves, and the statement of Piccolpasso, prove that the works of others were enriched at Gubbio. In one of his latest articles M. E. Piot writes² 'l'intérêt qu'avait Maestro Giorgio à utiliser les vases &c. peints par d'autres artistes, auxquels il donnait une valeur bien supérieure, est clairement indiqué par leur diversité; elles ne présentaient aucune difficulté; les rehauts métalliques étaient placés sur les vases entièrement terminés.'

Under division F. we class the works of this kind, among which is the interesting tazza in the Fortnum Collection undoubtedly painted by Nicolo da Urbino and elaborately lustred by Giorgio's own hand, signed in full and dated 1526. The central subject is the double scene of the decollation and the bringing the head of John the Baptist to Herod, who is at table. A border of human headed monsters surrounds, with the armorial shields of Sforza and Crivelli of Milan. No. 8886 in the South Kensington Museum is a fine portrait plate; and on No. 4726 is the painter's date and mark, and that of him who lustred over it; the very remarkable plaque No. 520 in the same Museum, the painting of which is ascribed to Orazio Fontana, bears the monogram of Giorgio Andreoli at the back, and the small plate No. 8907, also believed to be painted by Orazio, is dated in lustre colour as late as 1549.

The many lustred works of Francesco Xanto of Urbino are also instances. One formerly in the Napier Collection has the description of the subject, Aeneas carrying off Anchises, dated 1532, and signed 'Fra Xante da Rovigo in Urbino,' all in blue colour, whilst the N occurs in ruby lustre. A similar plate is in the Correr Collection at Venice, and Mr. Addington had another 'De Giove e Semele, F. X. R.' in blue, and '1529 M^o. Giorgio da Ugubio,' in lustre. Other examples are given among the marks. A plate formerly in the Napier Collection, the Judgement of Paris, in the style of an early Orazio Fontana, is dated 1538, with C in lustre colour. The Marchese Brancaleoni mentions a plate, part of a service, with the arms of Luti of Siena, dated 1539, in lustre colour, and inscribed,

'Questi son fatti a Vistignano in Villa
Piatti, tondi, scudelle e scudilli
Per servire a la Chicuccia Camilla.'

¹ Maioliche Italiane, p. 65.

² Gazette des Beaux Arts, T. xxiv. 2^e pde, p. 380.

Maestro Prestino or Perestino is the last artist of Gubbio of whom we have record. He appears to have succeeded Maestro Cencio, although we have no knowledge of his connexion with the Andreoli family; his pieces are occasionally signed, and he seems to have revived the earlier embossed wares, which displayed the lustre colours to such advantage. There is no piece in the South Kensington Museum signed by this artist.

Among the marks are facsimiles from pieces signed by Prestino, one dated as late as 1551; but Brancaleoni records a plate, Venus and Cupid, '1557 a di 28 di Maggio in Gubbio per Mano di Mastro Prestino.' In the Louvre is a bas-relief of the Virgin and Child, the flesh of a rosy white, draperies slightly iridescent with gold and ruby on blue ground, on the reverse of which '1536 Perestinus' occurs.

We do not believe in the existence of the M^o. Gileo or Giglio, whose name seems to have been invented to account for the signature on two plates, one of which was in the Basilewski Collection. We believe with Delange, Darcel, Jacquemart, and other authorities, that they are only ill-written inscriptions of Giorgio's name, perhaps by N or some other worker, or even by the master himself who at that time, 1541, was over seventy years of age and his hand hardly so steady as in youth. We are surprised to find that M. Mély revives this myth, and that Genolini also believes in this long since exploded theory.

Before closing these notes on the remarkable products of this abundant pottery, we will refer to several marks which occur on pieces in all probability made and painted there, but some of which we are unable to explain. A plate with bust portrait of a warrior, which belonged to M. Meusnier of Paris, having four coats of arms on the border and the letters Y. A. E., is inscribed on the face of the plate 'Gabriel. DA. Gubbio.' This doubtless is a portrait plate, and the letters may allude to the families or individuals whose arms are blazoned. 'Gualdo' is said to be inscribed on a brilliantly lustred specimen, which we have failed to trace, and pieces in the Louvre have been doubtfully classed under that name, by M. Darcel; it may have been the name of some neighbouring village, to which the artist had taken his work to paint, or may it not, though badly indited, be meant for 'Ubaldo,' the name of Giorgio's third son?

A man's head, rudely sketched in lustre colours, occurs on the back of a plate in the British Museum, more probably an artist's whim than an intentional mark. The letters MR combined occur on a lustred piece, perhaps a monogram of M. Prestino. The letter P, variously formed, may also probably be his initial.

About 1560-70 the use of the lustre pigments would seem to have been almost discontinued; the secret of their proper composition and manipulation was lost during the general decadence of Italian artistic pottery, and the death of Guid' Ubaldo II, in 1574, was the 'coup de grâce' to the already much deteriorated wares of the Duchy.

These beautiful colours, known to the Italians as 'rubino,' 'cangiante,' 'madreperla,' 'a reverbero,' and to the French as 'reflet métallique,' 'nacré,' &c., have been to a certain extent reproduced, and unfortunately many pieces have, after chipping and scratching, been palmed upon unwary amateurs as ancient specimens by unprincipled dealers at Florence and elsewhere. The most successful reproduction of the famous lustre was first made at Gubbio itself, by an able young chemist and artist, Luigi Carocci, who conducted his experiments at the pottery directed by Luigi Ceccarelli of that place. Some of his specimens are excellent, though far from having those artistic qualities so apparent in the finer specimens of Maestro Giorgio. In 1858 Guglielmo Spinacé de Iesi also produced some good specimens with the lustrous enrichment.

CASTEL DURANTE.

This important site of artistic ceramic production during the course of the fifteenth and sixteenth centuries and to later time, rose upon the ruins of the earlier Castel Ripense in the thirteenth century, and was further developed and new life thrown into it by Guillaume Durand, a French prelate of great learning, whose principal literary work was the 'Rationale divinatorum officiorum' and from whom it took its new name. Sent by the Pope Martin IV in 1284 to that province, then known as the *Massatrebaria*, to construct a fortress, Durand, being a valiant and able man of war as well as a bishop of the Church, chose this place as suitable for a castle of refuge and defence for the Guelphs of that surrounding district against their imperial enemies.

Choosing a site on the plain, surrounded on three sides by the bending river Metauro and its tributaries, he took with him artizans and workers in various trades, and doubtless a number of more able potters and brickmakers than the comparatively primitive population could probably furnish. As Passeri has told us, in reference to the neighbourhood of Pesaro, the river Metauro, in its windings, left a muddy deposit which was particularly excellent for the potter's use; and if any works existed previously for making the ordinary common wares for domestic purposes, it was by Durand's encouragement and introduction of superior men and means, that the potteries of Castel Durante were

brought onward towards that high position for artistic merit, and abundant production, which they assumed during the whole course of the sixteenth century. Guillaume Durand¹ died Bishop of Mende in 1320.

Of the wares produced during the century after the Bishop's death we know absolutely nothing, although records exist among the archives of the city, including a document of the year 1360, containing matter concerning the heirs of one 'Giovanni dai Bistugi,' a potter, whose name would imply that he was an artizan who only made the unglazed pieces; from which we may infer that other hands were there employed to apply the glaze by a second firing, either with or without an *engobbiatura* of white clay. We will first endeavour to trace the history of the Durantine productions as gathered from recorded documents, until we arrive at a later period, when direct reference can be made to the few signed pieces which have descended to us. But, before doing so, we must not omit to notice the fact, that to a Durantine Maestro we owe the earliest and only contemporary history of the processes of the potter's art, as practised in the sixteenth century in Italy—the MS. by Piccolpasso now preserved in the library of the South Kensington Museum.

It is recorded that in the year 1486 the family of the Piccolpassi, probably attracted by the growing prosperity of Castel Durante, came from Bologna and took residence in that Umbrian Castello. In 1524 Michele Piccolpasso became the father of Cipriano, the future historian of the *Arte del Vasaio*, by his wife Alda. Their boy showed talent in various ways, particularly in his study of the arts, and subsequently in military fortification. His father had intended him for the legal profession, but he seems to have preferred the medical, which to a degree he followed.

During the earlier part of his life Cipriano Piccolpasso proved his talent for art by his acknowledged excellence as a designer of ornamentation, a fact which probably induced him to forsake medicine, and become the Maestro of a pottery. Successful in his new occupation, he was persuaded to put on record his experienced knowledge of the details of the manufacture, and in 1550 completed his MS. 'entitled I Tre Libri dell' arte del Vasajo'². This work, the *Arte del Vasajo del Cav. Cipriano*

¹ A large *albarello* was sold in Paris in 1878 from the Castellani Collection, on which was a portrait bust, with the inscription 'Guglielmus Edificatore de la terra de Durante. S. C. T. D.' (Senatus Consult. Terrae Durantinae). It was doubtless of Durantine fabrique of the sixteenth century, and commemorative of Guillaume Durand.

² This MS. has passed from the hands of Signor Giuseppe Raffaelli of Urbana, to the Library of the South Kensington Museum. It was published at Rome in 1857, with engravings from the sketches. A translation in French, with less accurate illustrations, was published in Paris in 1861, *Les trois Livres de l'Art du Potier*, par Claudius Popelin.

Piccolpasso Durantino, minutely describes the details of the working, the nature of the paste, the pigments and the glaze; this curious MS. is illustrated by drawings of the furnaces, the mills, and instruments necessary to the art as then practised; but unfortunately gives us but little information of its history and development in other parts of Italy, or the means of recognizing the works of artists or of fabriques by their monograms or by their style.

The late M. Eugène Piot tells us¹ that this work was written at the request of the Cardinal de Tournon, who, for ten years, was first minister to Francis I, was disgraced at that king's death and retired to Italy, taking up his abode for one year at Castel Durante. He there found young Piccolpasso and induced him to write his *Arte del Vasajo*; this he himself states in another MS. written late in life, a description of Umbria, which was in M. Piot's possession and which contained much matter of interest with respect to ceramics, not all of which may yet have been utilized. Like Passeri and others of later time, with true Italian love of *il caro paese*, he lauds the unmatched fertility of the soil and the excellent produce of the Durantine potteries, the first in the world! At that time there is no doubt that Castel Durante was one of the most abundant centres of the then flourishing ceramic art in Italy, having previously produced some of her finest examples. He afterwards seems to have brought to practical use his early love for military fortification, for we are told that he also wrote a work entitled '*Sulla architettura e fortificazione delle città e terre dell' Umbria*,' which was formerly in the library of the Cardinalate at Urbino, from whence it passed to the Vatican. For this work, in 1566, he received the honorary citizenship of Perugia. In that same year, by commission of the Pope, he fortified the coast of the Adriatic against the incursions of the Turks, received the order of S. Giorgio, and in 1575 was elected Castellano of Massa and Carrara, and in 1578 was created *gentiluomo* of that Marquisate. He died in 1579, leaving a widow but no children.

For documentary history of the local manufacture we are mainly indebted to Signor Giuseppe Raffaelli, who has assiduously gathered many interesting notices preserved in the archives of the city, and, combining them with information derived from the MSS. of Piccolpasso, has published his valuable *Memorie*². From these we will make the following notes. He surmises that the manufacture of glazed pottery, as an art, was introduced at the time when Monsignor Durante built a 'Castello,' at the badia of

¹ *Gaz. des Beaux Arts*, T. xxiv, 2^e pde, p. 374.

² Giuseppe Raffaelli, *Memorie Istoriche*

delle Maioliche lavorate in Castel Durante o sia Urbania. 8vo, Fermo, 1846.

S. Christoforo at Cerreto on the Metauro, in 1284, as a place of security to the Guelphs.

Seventy years afterwards, in 1361, we learn that the then deceased Maestro Giovanni dai Bistugi of Castel Durante, already referred to, was probably so named to distinguish him from the workers in glazed ware. This glazed ware was doubtless the ordinary lead glazed pottery or 'mezza' ware, which preceded the use of that with stanniferous enamel, and does not, as M. Darcel would suggest, afford any proof that the use of this enamel was known here, before its application by Luca della Robbia¹. At that time even these lead glazed wares were little known, and it was not till 1300 that they seem to have become more generally adopted.

Thenceforward their manufacture continued, for in 1364 a work is mentioned on the bank of the torrent Maltempo at 'Pozzarelli,' perhaps so named from the pits dug for extracting the loam. About this time one known as '*il Vasaio*' is mentioned, and in the Acta Civilia of January 20, 1480, *M. Angelus Magistri Vasarii*, and in 1495 *Petro Angeli Vassarii*, are named as of Durante, while in 1461, in a book of the ducal expenses, the entry occurs on August 20, '*Spesi per 4 boccali et 5 mezze tolte da M. Gentile bolognini* 5.'

Of the works of one of these early artists there then existed the arms of the Feltreschi over the door of the post locanda, built about 1440 by Cecco Gatti; the arms are 'three bars with the eagle of Feretrana,' in rilievo, with the inscription '*Ospes Ciccus Gattus salvere te jubet*;' the crest is a crowned griffin.

The early wares were coarse, painted with coats of arms and half figures, the flesh being left white and the dress in gay colours. Signor Raffaelli had not seen any early pieces, presumably of this fabrique, with the gold or ruby lustre.

Defendente Sacchi says², that soon after its supposed discovery by Luca della Robbia, the tin glaze was applied to majolica dishes, &c., at the fabriques of Faenza and Castel Durante. We now know that it was in use long previously at the former fabrique, and probably was also known at the latter, both being ancient centres of the art.

About 1490 the following artists were working:

Pier del Vasaro.	Superchina.	Bernacchia.
The Sabatini.	Savini.	Marini.
Picci.	Gatti.	Morelli.

whilst Francesco di Firenze procured engravings, and Bernardino Dolce gave designs.

¹ Notice des Faïences Peintes, p. 152.

² Album, 1838, Art. 31, p. 241.

In 1500 both the mezza and the enamelled wares, as well as the sgraffio work were produced.

Guido di Savino, of whom nothing more is recorded, took the art to Antwerp (or may he not have taken wares for sale?).

From Castel Durante, of which place they were a native family, the *Pelliparii* emigrated to Urbino, where, on establishing themselves and their *bodega*, they took the name of Fontana, to which attaches some of the noblest productions of Italian fictile art. But it is presumable that, before *Nicola de' Pelliparii* went to Urbino, he would have learned and practised his art at one of the more important of the Durantine *botege*, and hence arises a question of considerable interest. In our notice on the works of the Faentine potteries written for the catalogue of the South Kensington Museum, we described that very beautiful service, so many pieces of which are in the Correr Museum at Venice and one in the Fortnum Collection. The delicate but subtle colouring and careful execution, the quality of glaze, the forms of the plates, and indeed the general character of these pieces, approach more to what we believe to be that of the finer productions of Durantine furnaces than to those of Faenza or of Urbino. To M. Émile Molinier¹ we owe, not perhaps so much the immediate discovery as the courageous avowal of a belief, the idea of which had been lurking in our own mind, and of which the late M. Darcel had also entertained a suspicion, as he stated to us shortly before his lamented death, that these exquisite pieces had been the work of no other than *Nicolo Pellipario*; and further, the probability is, that they and certain earlier plaques, seemingly by the same hand or of approximate manner, were executed at a fabrique of the highest class in Castel Durante previous to Nicolo's emigration to Urbino (circa 1519?), where probably he subsequently executed the Gonzaga-Este service about 1519 or 1520. The Correr service may therefore have been painted at Castel Durante between 1515 and 1518.

We are glad to find that this opinion, in respect to probable date and fabrique as regards the Correr service, is shared by M. Émile Molinier, who, in careful observation directed by large knowledge of Renaissance art, has worthily succeeded to the mantle of the late M. Alfred Darcel, the last of the older school of ceramic historians in France.

For further remarks upon the works known to be by, and attributed to *Nicolo da Urbino*, when working in the *bodega* established by his son *Guido* in that city, we must refer our readers to the notices on that productive centre. When working at his native *Castello* we believe, with M. Molinier, that he painted the Correr service and possibly the earliest

¹ Émile Molinier, *La Céramique Italienne*. Paris, 1888, p. 79.

of the plaques in the South Kensington Museum (No. 4277. '57), which is described in the Catalogue of that collection under the head of Faenza wares, at p. 333. We now think it more probable that the first of those pieces were made at *Castel Durante* about the year 1505 or 1510 (the Resurrection, No. 62. '65, the Resurrection, is not by his hand as we then thought, nor of the same *bottega*); and the Correr service about 1520. Following the then accepted opinion as to their date, and supposing that the year 1482, inscribed on one piece, was really that of their production, we had been led to assume an earlier period for other pieces which we had at first assigned to *Nicolo's* work, but probably of that fabrique. And here we must take the opportunity of confessing that, in assigning the Resurrection plaque and some other pieces to the same hand or fabrique as those of the Correr service and the plaque representing the sale of Joseph, we were too hasty in our assumption and too dogmatic in its expression. Larger experience has impressed the necessity for greater caution. On further comparison of pieces not then known to us, but which may with every probability be assigned to the same hand, we are now of opinion that the masterly Resurrection plaque is by an artist who worked certainly for some time in the *bottega* of *M^o. Jero*, of Forlì: we shall consider this matter further when discoursing on that fabrique and on those of Faenza.

Certainly anterior, but of the same fabrique as the Correr service, and possibly an earlier work by its painter, is the important plaque above referred to, No. 4277. '57, the description of which we here reprint. 'It is square, measuring H. 15 in., L. 15 in. The subject is of many figures in a hilly landscape, a town in the distance; probably representing Joseph sold by his brethren, after an unknown design by a master, apparently of the Umbrian school. About 1480-82.'

The domestic application of these plaques is unknown, but it is probable that they were like the similar paintings on porcelain now produced at Dresden, Munich, and elsewhere, made as small pictures for insertion in frames upon walls. The present specimen is remarkable for its size and for the excellent though timid art with which it is painted; indeed, the figure of the child in the foreground has so much of the spirit of *Raffaello* that, but for the probability of its having been made at the time of his birth in 1483, and if the myth of his having painted on pottery could be believed, we might ascribe it and the touches on the surrounding figures to his boyish hand. A broken hilly country is represented of a thoroughly Umbrian character, among which are trees, and a town in the distance; on the road thereto a party of horsemen advances, seven others wait on a nearer rising ground to the

PLATE XIV



PLATE. THE CALUMNY OF APELLES. ASCRIBED TO NICOLÒ PELLIPARIO
Circa 1515



TAZZA. TIBERIUS RECEIVING TRIBUTE. BY NICOLÒ DA URBINO
Circa 1525

VIA AIR

RECEIVED
JAN 10 1964

OFFICE OF THE
DIRECTOR OF THE
BUREAU OF THE
CENSUS

right, while on the left three men, wearing turban caps and loose garments, hurry away together. The foreground is occupied by a group of six men in armour to the right, and four women, one with a child in her arms, on the other side; they contemplate, and apparently are speaking to a naked boy, who stands in their midst, and by his attitude would seem to cast himself upon the strangers, one of whom with open arms advances towards him'

'The whole composition is more in the manner of the early Umbrian school than in that of Francia, to which it next approximates; indeed, the young Timoteo della Vite, Giovanni Santi, or even Perugino, might have designed it. The colours used are somewhat pale and liquid; a lively yellow predominates in the dresses, and in the high lights of the trees, as gold was used for the latter purpose in the paintings of that period. A pale thin blue is much used, and with great delicacy of effect, a deep ochreous orange, a purple, and a liquid green complete the palette. The glaze appears to be stanniferous, but it is difficult to determine from sight only, whether it be so or merely the ordinary *coperta* covering a slip of fine white clay.' (South Kensington Museum Catalogue, p. 529.)

When the above extract was written it was the generally received opinion that the date 1482, accompanied by two letters which may perhaps be read as T M or B (see Mark 153) which are seen on the face of one of the plates of the Correr service, was that of its production. We now believe that that date refers to an earlier drawing or engraving from which the subject, Solomon adoring the idols, was painted somewhere about the year 1515. The plaque would therefore be of the time when Raffaello was a young man.

Of the Service in the Museo Correr at Venice.

In the absence of inscribed name by the painter or of the locality at which they were painted, we were quite prepared to acquiesce in the opinion of the late Signor Lazari, that the beautiful service, seventeen pieces of which are in the Museo Correr¹ at Venice, and some other works possibly

¹ The following is a list of the subjects upon the pieces in the Correr Museum; the backs of all are perfectly plain:—

1. <i>Scodella</i>	Solomon adoring the Idols. 1 Kings xi.	7. <i>Piatto</i>	scenes from the history of Midas.
2. <i>do.</i>	Solomon with Bathsheba and Adonia. 1 Kings i.	8. <i>Tondino</i>	Peleus and Thetis.
3. <i>do.</i>	The Four Seasons.	9. <i>do.</i>	Meleager.
4. <i>Piatto</i>	Narcissus and Echo.	10. <i>do.</i>	'Julia' and 'Otinelo,' an old Italian romance.
5. <i>do.</i>	Marsyas and Apollo.		Young Lady caressing an unicorn, young cavalier before her; allegory.
6. <i>do.</i>	Midas crowned, &c.; three		Figured in Delange, Pl. 27, another in Pl. 28.

painted by the same admirable early artist, were produced at Faenza. They perfectly agree with the qualities lauded by Garzoni at the approximate period of their production, and surely no wares of that period could in their qualities of enamel be more worthy of the expression *bianche e polite* than the pieces of this service. A careful examination of them in company with Signor Lazari at the time he was gathering materials for his able notizia of the objects in that Museum, then under his charge, and subsequent visits by the writer, have impressed on his mind the peculiarities of their painter's earlier manner; and the acquisition of one of the pieces of the service upon the dispersion of the Pourtalès Collection, after years of fruitless search, has enabled him to compare them side by side with some of the more characteristic pieces of the Gonzaga-Este service, and to confirm a long entertained suspicion, agreeing with that of the late M. Darcel and the outspoken opinion of M. Émile Molinier, and further confirmed by the opinion of Sir A. W. Franks, that these beautiful pieces are the handiwork of Nicolo Pellipario, in the writer's opinion anterior to his assumption of the title Nicolo da Urbino.

The subject of the piece in the writer's possession (No. 474, see Pl. XIV) is the Calumny of Apelles painted on the wide border, rosettes in *bianco sopra bianco* are on the sides of the central hollow, on the medallion bottom of which is represented a bull reclining in a landscape, before, and touched by the foot of which, a green feather (?) or palm branch is planted in the ground.

To continue our history of the wares of Castel Durante, it would appear that the manufacture was at its perfection about 1525 and 1530, and continued to produce good wares even till 1580, although not of the higher class.

In connexion with the *istoriati* pieces, with mythological subjects, the following artists are recorded:—Luca and Angiolo Picchi, Pier Francesco Calze, Ubaldo della Morcia, Simone da Colonello, the Fontana, &c., also the Appoloni, Giorgio Picchi, Lucio, Bernardino, and Ottaviano Dolci.

Giovanni Tesio and Lucio Gatti went to Corfu in 1530, and taught the art in the Ionian Islands, while Francesco di Pier del Vasaro, according to Piccolpasso, sent to or erected the largest furnace in Venice. Lavolini introduced designs of the Roman school by Raffaellino del

- | | | | |
|--------------------|---|--------------------|---|
| 11. <i>Tondino</i> | A woman rushing at a young man armed; allegory. | 16. <i>Tondino</i> | Orpheus and the Bacchante. |
| 12. <i>do.</i> | Euridice and Aristeo. | 17. <i>do.</i> | A bearded man in early sixteenth century costume, his hands chained; allegory. |
| 13. <i>do.</i> | Orpheus playing; Charon in a boat. | | Five of the pieces, Nos. 1, 5, 9, 10, 12, are figured by M. Molinier in L'Art, 'La Faïence à Venise.' |
| 14. <i>do.</i> | Orpheus and Euridice. | | |
| 15. <i>do.</i> | Orpheus and the Brutes. | | |

Colle, who was working at the church of Corpus Domini, and the Duke Guidobaldo II called Giambattista Franco from Venice, to make designs for the pieces here produced. At that period thirteen *vaserie* were at work in Castel Durante, a remarkable proof of the development of one branch of artistic industry in a small Italian Duchy.

It would appear that the great artists painted only the more important subject of the piece, leaving the ornamentation to be finished by the pupils and assistants.

At pages 22 and 23 of his work, Signor Raffaelli gives a list of artists and of painters whose designs were used.

Piccolpasso informs us that the earth or loam gathered on the banks of the Metauro, near Castel Durante, is of superior quality for the manufacture of pottery; a variety called 'celestina' was used for making the seggers ('astucci') when mixed with the 'terra rossa'; but for the finer class of work the loam deposited by the river, which when washed was called 'bianco allattato,' and when of a blue shade of colour, was reserved for the more important pieces. The turnings of this variety, mixed with the shavings of woollen cloth, was used to attach the handles and other moulded ornaments, and was known as 'barbatina.'

He tells us that the red pigment of Faenza, known as 'Vergiliotto,' was not used at Castel Durante. We presume this pigment to be that ochreous red used for heightening and shading the draperies, &c., by the painters of the Fontana fabrique at Urbino, and that of Lanfranco at Pesaro, and some others; if so, the absence or presence of this pigment would be useful as evidence in determining the origin of a piece.

Signor Raffaelli thinks that many of the wares generally known as of Urbino were so called from the province, and frequently included those which were really the produce of Castel Durante. Vasari speaks of the Durantine pottery when lauding Battista Franco of Venice, who, having no equal as a designer, was employed by the Duke of Urbino to make an infinite number of drawings for the excellent ceramic painters of Castel Durante, the potter's earth of which place is the finest in Italy.

Among other authors Félibien¹ in France writes, 'Castel-Duranté, autrement Urbania, ville du Duché d'Urbino dans l'État Ecclésiastique en Italie, étoit célèbre par les ouvrages de terre qui s'y faisoient dans le XVI^e Siècle.'

Passeri also speaks in high commendation of the Durantine wares, and Pozzi, in his *Dizionario di Fisica*, &c., states that it was the rival of and only second to, Faenza in the quality of its productions.

The fatal blow to this branch of industry was the death of the last Duke

¹ Félibien, *Des Principes de l'Architecture, de la Sculpture et de la Peinture*. 4to, Paris, 1676.

Francesco Maria II, on April 28, 1631, when there being no longer a court, the trade declined money became scarce, and the artists emigrated.

The young Amantini, however, assisted by the moulder Pompeo Savini, produced some rilievos of the Madonna, saints, *Presepi*, &c., in biscuit, which in some instances were subsequently coloured and gilt.

By the middle of the seventeenth century the art had declined almost to its lowest ebb, as proved by a vase in Signor Raffaelli's possession signed by one 'Giambattista Papi 1652,' and only wares of the more ordinary kind were manufactured.

In 1750 a revival occurred under the influence and encouragement of the Cardinal President Stoppani. The Signori Luzi and Biscioni produced both enamelled pottery and porcelain, which is referred to in the work of Passeri (p. 108). The best artists at Urbania were the Lazzarini, the Frattini, and Biagini, who painted from prints by Sadeler, Martin de Vos, the Carracci, Bassano, Tempesta, &c.

Subsequently Passeri induced Giuseppe Bartolucci to leave Urbania and establish a work at Pesaro.

Within the last half century another artistic pottery was established, and it is not a little singular that it also was transported to Pesaro. Its productions were chiefly in imitation of the ancient wares.

Of signed examples of the wares of Castel Durante, the earliest piece known to be of this fabrique is the beautiful bowl formerly belonging to Mrs. H. T. Hope, which was exhibited in the Loan Collection of 1862 and described by then Mr., now Sir J. C. Robinson in the Catalogue, under No. 5160. The ground of this piece is of an intense dark and rich blue, entirely covered with a decoration of grotesques, among which occur a shield of arms of the Della Rovere family, surmounted by the papal tiara and the keys, proving it to have been made for Pope Julius II; trophies of books, festoons of drapery, and, above, a boy angel holding a 'veronica' or napkin impressed with the face of the Saviour. At the sides other trophies, satyrs, cupids, and interlaced foliage are richly and harmoniously disposed, among which are two labels inscribed respectively '*Iv. II. Pon. Max.*' and '*Tu . es . sacerdos ī eter.*' There is another shield of arms barry of four argent and sable, a chief gules; a trophy of two axes in saltire beneath a quiver and shield. The reverse is enriched with interlaced arabesque foliage in blue, and in the centre the inscription—

'1508 adi 12 de Seteb. facta fu, i Castel Durat'

'Zonā Maria Vrō.'

There is every probability that this bowl was among the presents made by the young Duke Francesco Maria della Rovere to his uncle, on his

succession in 1508 to the Duchy of Urbino, in right of his mother Giovanna, daughter of Federigo di Montefeltro and sister of Guidobaldo I.

‘In the design and execution of the painting, splendour of colour, and perfection of enamel glaze, this magnificent piece is a triumph of the art.’—(J. C. R.)

The name of the painter, ‘Zona (Giovanni) Maria, Vasaro,’ of Castel Durante, does not occur in the list of those given by Raffaelli. This beautiful work is however a better record of his excellence as an artist, and of the perfection to which the Durantine pottery had attained in the first years of the sixteenth century.

We think we recognize variations of the same manner in two examples of the South Kensington Museum Collection. (Nos. 1728, 1735.)

In the rich and even quality of the glaze, the tendency to that form of decoration known as ‘a candelieri,’ mixed grotesques, trophies of musical instruments, and cupids in a style of painting which is free, and at the same time firm and sure, and in the rich, yet soft colouring, we find in Mrs. Hope’s bowl a type of what became a very general style in the decoration and colouring of the Durantine wares.

Of eleven years later we have the pharmacy jars which must have formed portions of a large and important service, one of which is in the British Museum and another in the South Kensington. The signature on the British Museum jar states: ‘*Ne la botega di Sebastiano d’ Marforio*’ and ‘*A di xi de Octobre fece 1519,*’ and again at the base, ‘*In Castel dura.*’ (See Mark No. 154.) These vases were formerly in the farmacia Purgotti at Cagli.

Formerly in Mr. Fountaine’s Collection at Narford was a beautiful plate (tazza) grounded in the richest blue, and painted ‘a candelieri’ with sphinxes, &c., and two figures of cupids; it is a piece of very high quality, and bears on the reverse the date 1520. It is figured in Delange’s *Recueil*, pl. 24, and is now in Mr. Salting’s Collection.

Another fine plate in Mr. Salting’s Collection, the death of Lucretia, with inscription in Greek, is of Castel Durante.

Several *istoriati* plates in various collections may have been the work of one and the same artist; they are painted with some ability in colours of considerable richness, but of great liquidity and softness of effect, and are inscribed on the reverse in a large loose handwriting in yellow pigment. On a fragment by this hand are the letters S. B. (Mark No. 158.)

The earliest is a plate formerly in the D’Azeglio Collection, representing a king distributing wine and bread to soldiers. It is dated ‘1524 *in Castel Durante.*’

In the Fortnum Collection No. 486 (see Pl. XX), a tazza admirably

painted with a dance of Cupids after Marc. Antonio may perhaps be ascribed to Castel Durante rather than to Faenza.

A tazza in the Louvre (No. 236), representing Apollo and Marsyas, is inscribed '1525 in Castel Durante.'

Another, No. 237 in the same collection from that of Campana, has for subject the Rape of Ganymede, with the same date and place.

One in the Basilewski Collection S. Martin in *Castel-Durante* 1525.

In the British Museum is another, with the subject of Dido and Ascanius. Dated 1526. (Mark No. 157.)

In the Ashmolean Mus. (Fortnum Coll., from that of Prince Napoleon) is one representing the flight into Egypt; similarly inscribed and dated. It is figured in Delange's *Recueil*, pl. 68, and on Pl. XV.

There are also several pieces by this same painter in the Museum at Arezzo, probably portions of an extensive service.

Another piece in the Louvre (No. 238), with Bacchanalian subject, is dated '1530 in Castel Durante'

An albarello in the Louvre (No. 244), decorated with the usual trophies, bears on a cartouche '*in Castello Durante* 1541.'

Mr Fountaine had a tazza decorated 'a candelieri' on blue ground and inscribed '*fata in durat*.'

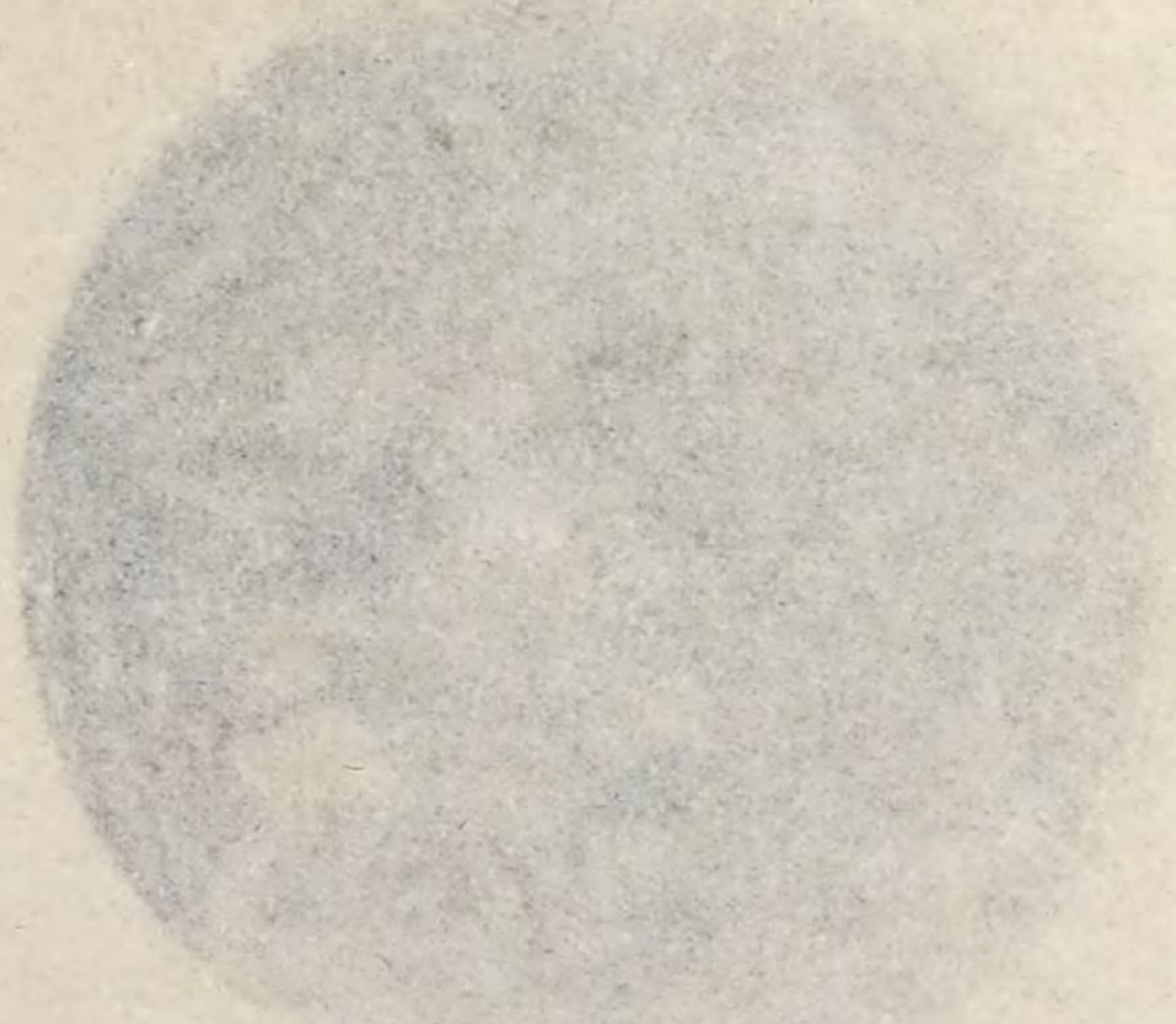
In the Basilewsky Collection was a plate signed '*In Castel Dura*.'

Mr. Marryat had a pharmacy vase on which was inscribed '*a de sei d' Maggio 1550 a faro in Studii Durantius*.'

Next in sequence of date are a set of richly coloured pharmacy vases with medallions and grotesques on varied grounds, brought by M. Signol from Sicily, one of which was inscribed '*Fato in tera Durantin apresso a la cita d'Urbino*,' and another '*In Castello Duranti a preso a Urbino miglie 7. 1555*.' One of these inscribed pieces is in the Museum at Sèvres, the other in the Hôtel Cluny, at Paris. Two others of the same set are in the Ashmolean Museum (Fortnum Coll.), at Oxford.

Delange, in the supplement to his French translation of the work of Passeri, states (p. 102): 'Si notre mémoire est fidèle, il nous semble avoir vu un vase sur le socle duquel était écrit "*Fait dans la boutique de Picolo Passo*," mais il se trouvait le nom à la suite d'un autre artiste qui avait exécuté la peinture.'

A vase, boldly decorated with grotesques, was in the collection of Monsignor Cajani, at Rome, since in that of M. Gavet, and is inscribed '*P. Mastro Simono in Castello Durate* 1562.' It is figured in Delange's *Recueil*, pl. 75. This piece was one of a set of eight which were formerly at Fermo; they have an armorial shield on one side, with the initials G. E.



TAZZA. THE FLIGHT INTO EGYPT. WORK OF THE SCHOOL OF PERUGINO.



PLATE. HERCULES AND THE HYDRA. SIGNER: PERUGINO. WORK OF THE SCHOOL OF PERUGINO.
in Urbino, 1538.

perhaps with a scene of Capala after Marc. Antonio may perhaps be ascribed to Castel Durante rather than to Faenza.

A vase in the Louvre (No. 236), representing Apollo and Marsyas, is inscribed 'Fatto in Castel Durante.'

Another vase in the same collection from that of Campana, has for subject the flight of Medea, with the same date and place.

There is also a vase in the Collection S. Martin in Castel-Durante 1525.

Another vase in the same collection is another, with the subject of Dido and Ascanius. (No. 157.)

A vase in the collection of the Fortnum Coll., from that of Prince Napoleon, is inscribed 'Fatto in Castel Durante 1541,' similarly inscribed and dated. See Delange's *Revue*, pl. 68, and on Pl. XV.

There are also several pieces by this same painter in the Museum at Naples, probably portions of an extensive service.

A vase in the Louvre (No. 238), with Bacchanalian subject, is inscribed 'Fatto in Castel Durante.'

A vase in the Louvre (No. 244), decorated with the usual trophies, is inscribed 'Fatto in Castel Durante 1541.'

A vase in the Louvre is also decorated 'a candelieri' on blue ground and inscribed 'Fatto in Castel Durante.'

A vase in the Louvre (No. 245) was a plate signed 'In Castel Dura.'

A vase in the Louvre (No. 246) was a vase on which was inscribed 'a de sei Fatto in Castel Durante.'

A set of eight vases of this set is a set of richly coloured pharmacy vases with grotesques and figures on varied grounds, brought by M. Signol from Castel Durante. One of them was inscribed 'Fatto in terra Durantin apresso a la bottega de la medicina in Castel Durante a preso a Urbino miglie 7.' One of these inscribed pieces is in the Museum at Sèvres, the other in the Louvre. Two others of the same set are in the Ashmolean Museum (Fortnum Coll.), at Oxford.

DeBourges, in the introduction to his French translation of the work of Pansini, states (p. viii) 'Si notre mémoire est fidèle, il nous semble avoir vu un vase sur lequel était écrit "Fait dans la boutique de Picolo Pansini," mais il se trouvait le nom à la suite d'un autre artiste qui avait réalisé la peinture.'

A vase, boldly decorated with grotesques, was in the collection of Magagnoli Cajani, at Rome, since in that of M. Gavet, and is inscribed 'Fatto in Castel Durante 1562.' It is figured in Delange's *Revue*, pl. 75. This piece was one of a set of eight which were discovered at Fermo; they have an armorial shield on one side, with the motto 'G. R.'

PLATE XV



TAZZA. THE FLIGHT INTO EGYPT. INSCRIBED '*in Castel Durante, 1526*'



PLATE. HERCULES AND THE HYDRA. SIGNED '*In bottega di M. Guido Durantino in Urbino, 1535*'

In the Castellani Collection sold at Paris in 1878 was a large *albarello*, on which the bust of a man was painted in a medallion surrounded by the inscription '*Guglielmo Edificatore de la terra de Durante*' and the letters S. C. T. D (Senatus Consulto Terrae Durantinae). A laurel crown surmounts and grotesques surround: the name of the medicine is also inscribed. This is an interesting jar, as it was painted in honour of Guillaume Durand, the founder of the new Castello in 1284.

The letters P. B. have been noted on a plate 'a trofei' in the style of these wares.

Among the ornaments on the reverse of a plate in the British Museum, subject the Rape of Helen, well painted in a bluish tone, and ascribed to Castel Durante, are the letters h b and R h. (Mark No. 156.)

On some inferior pharmacy jars is the inscription '*Giambatista Carli de Terra Durantis et Johannes Luca filius ejus fecet pillurum, 1618.*'

Still later we have a piece in the Louvre (No. 291), representing the triumph of Flora, and signed '*Hipollito Rombaldotti Pinse in Urbania*'. And another is recorded '*Fatta in Urbania nella botega del Signor Pietro Papa 1667.*'

By the same hand is a large vase with serpent handles, lately in the possession of Bagatti Valsecchi of Milan, painted with figures of Eloquence and Glory; it is inscribed beneath '*Hipolito Rombaldotti D. Vrbania Pinse l'anno 1678. 25 genb.*'

It would seem that this fabrique continued to flourish when those of Urbino and Pesaro had comparatively decayed; this may partly have been owing to the encouragement given by the Duke Francesco Maria II (1574 to 1631), who frequently resided at Castel Durante and took some interest in the manufacture. It, however, only produced at this period works of more general utility, artistic and ornamental pieces being the exception.

Signor Frati¹ ascribes to this place and period certain pieces which were in the Delsette Collection, particularly two vases which he thinks may have been made for Urban VIII, when Cardinal Maffeo, the Barberini arms being emblazoned upon them. Their subjects are allegorical, and the signature 'Mellis Opus,' which is inscribed on one, may, as he suggests, be the name of Giovanni Mel or Miele of Flanders, from whose design they may have been painted.

A plate in the same collection, 'sbiancheggiata' work with medallions, he also ascribes to this fabrique; it is marked with the letters P. F. C. L., and dated 1636.

Other pieces also classed by him under this head, which were

¹ Luigi Frati, *Di un Insigne Raccolta di Majoliche Dipinte* (Delsette Col.), Bologna, 1844.

probably of the last century, are marked with the initials HR. P., the two former united, H P. and another H. R., probably all variations of the same monogram.

A very large dish in the Delsette Collection, No. 885, subject Acis and Galatea, is marked V. R°.

Mr. Marryat refers to three fine vases in the same collection on which the initials G. F. occur; the subject of one is after Agostino Carracci. On two others, representing the four elements, are the letters G F. F., probably the same initial with the additional F for 'fece.' A holy water cistern also, with figures of St. Peter and St. Paul in relief, and with twisted columns, is marked C. S.

Signor Frati also surmises that the cups made with the dust of the Santa Casa at Loreto were produced at Castel Durante. (See Urbino.)

The wares of Castel Durante are generally to be recognized by a pale buff coloured paste, and great richness and purity of the glaze. The plates are rarely decorated at the back, except some few examples, but, like those of Urbino and Pesaro, are generally edged with yellow on the subject pieces and with grey white on those having grotesques, which are in a low olive tone on a blue ground. The outlines are in blue and grey; the colours are sometimes rather pale but harmonious, and the carnations are of an olive tint, thought by some a distinguishing mark of the fabrique, while the absence of the ochreous red pigment alluded to by Piccolpasso, and so noticeable on the Urbino and Pesaro *istoriati* pieces is remarkable. In the draperies painted on these wares blue and an ochreous yellow predominate. Broadly treated grotesques, generally arranged 'a candelieri,' and trophies of arms, musical instruments, books, &c., frequently in *camaiieu* of greenish grey on a blue ground, are favourite subjects of ornament; these also occur painted in rich colours, among which a deep clear brown may be noted, and surrounding medallions having portrait or fanciful heads on a yellow ground.

Subject pieces do not appear to have been so abundantly produced at Castel Durante as at the neighbouring fabriques, and such pieces to which the lustre enrichment has been added are still less frequent.

Many of the tazze, the whole surface of each covered with a portrait head, may probably be assigned to this place, where there would appear to have been one or two artists who made almost a speciality of this style of decoration. Some of these pieces have been assigned to the painter Francesco Durantino, to whom Sir J. C. Robinson attributes a portrait of Raffaele figured in Delange's *Recueil*, pl. 73 and formerly belonging to the Marquis D'Azeglio, but whether painted by him at Castel Durante, Urbino, or Bagnolo, we have no means of knowing.

The British and South Kensington Museums are rich in these portrait

plates; among them is a remarkable example on which a likeness of Pietro Perugino in full face is portrayed, and which we are disposed to assign to this fabrique, but always with some hesitation¹.

Another class of pieces which we believe to have been for the most part made at Castel Durante are those decorated with oak branches painted yellow on a blue ground, and sometimes in relief, surrounding a small medallion central portrait or imaginary head. These *cerquato* pieces were so decorated in compliment to the Della Rovere, the reigning ducal family.

Castel Durante seems to have supplied a larger number of Spezieria, or pharmacy jars, vases, and bottles, than any other fabrique, perhaps, with the exception of Faenza.

A ware of a different kind, formed of a red clay, and glazed with a rich treacle brown or black glaze, the forms of the pieces being sometimes extremely elegant, has also been assigned to other localities. Some of them are enriched with gilding, and with subjects painted in oil colours, not by a ceramic artist. We are informed, however, by Signor Giuseppe Raffaelli, that wares of this description were made at Castel Durante, a fine example of which, with portraits of a Count Maldini and his wife, is preserved in the Library at Urbania. He describes these as made of a red earth, covered with an intensely black glaze, on which the oil painting and gilding was executed. It is nevertheless probable that Montelupo produced a similar ware, and pieces occur, ornamented with reliefs and with raised work, *engobé*, with a white or yellow clay on the brown ground by the process known as *pâte sur pâte*. Certain pieces marbled on the surface to imitate tortoiseshell, agate, &c., are ascribed to this pottery.

During the course of the sixteenth century artists from the Durantine works emigrated to Venice, to Rome, to Genoa, to France, and elsewhere. We shall again hear of some of them when considering the wares produced at those respective Italian cities.

The blue and yellow draperies of the earlier period were also a leading feature in the revival after 1730, a washy green was likewise used; the drawing was good, and some of the landscape pieces excellent, of careful finish, soft colouring, and good aërial perspective. We believe, however, that many pieces of this period ascribed to this fabrique were really the produce of Castelli or Naples.

¹ For Francesco Durantino, see also Urbino and Bagnolo, or Bagnara, near Perugia.

URBINO.

On this important ceramic centre of the sixteenth century we cannot do better than reprint what we wrote in 1872 for the Catalogue of the South Kensington Collection of Maiolica, &c., with such additions and corrections as may be deemed necessary from more recent investigation and inference. Although not to be ranked with the earliest seats of the manufacture of artistic pottery in Italy, there is no place so much associated with these beautiful productions of the potter's art as the small city of Urbino, whence, indeed, was derived one of the names by which it is distinguished. Crowning one of the many steep hills of Umbria, remarkable in the landscape from her picturesque position and the towering palace of her Dukes, the former resort of literature and art remote from the great high roads, Urbino is one of those many curious sites with which Italy abounds, and which gather round themselves an individual history of the greatest interest¹. What giants of art and of literature were born or nurtured in that little town, now so neglected and unknown! He who, climbing the steep ascent and tortuous narrow streets, has visited the deserted halls and richly decorated cabinets of her palace; and has travelled through the beauteous scenery of her neighbourhood, to where the delicious valley of the Tiber bursts upon the sight, will never forget the impressions that they leave.

In proof of the antiquity of ceramic industry of a more ordinary kind in the vicinity of this city, Pungileoni, in the 'Notizie delle pitture in Majolica fatte in Urbino,' tells us that an antique amphora was not long since discovered in the grounds of the Villa Gaifa hard by the river Isauro, and that near to it were also found remains of a potter's furnace. This, however, does not prove the early establishment of a fabrique of glazed or enamelled decorative wares. Marryat states that in a register of Urbino dated 1477, one Giovanni di Donino Garducci is mentioned as a potter of that place, but it is not till 1501 that any further record occurs. In that year Doctor Alessandro Spagnoli of Mantua, vicar-general to Monsignore Gio. Maria Arrivabene, Bishop of Urbino, gave a commission to Francesco di Donnino, who, with Giovanni di Donnino, was a potter at Urbino, for an assortment of vases, dishes, &c., for the use of the Cardinal di Carpaccio, and among them are mentioned *bacili* having the arms of the Cardinal in the centre, and water *boccali* or jugs, with little lions on the covers. M. É. Molinier refers to a pavement

¹ See Mr. Dennistoun's *Memoirs of the Dukes of Urbino*, 3 vols. 8vo, London, 1851, a work full of information, and illustrated by engraved views and portraits.

of tiles in the Vescovado at Padua, executed by Giovanni Antonio and Francesco da Urbino; these may have been the members of the Donnino Garducci family referred to. This pavement was ordered in 1491. Pungileoni further informs us that the Fontana *botega*, the most important of the city, was in Urbino in the Contrada San Paolo (where Guido Merlini or Merligno also had a shop), and that subsequently Orazio took the adjoining house. He establishes this information by documentary proof, and shows that they then had furnace, magazine, and house, with a cortile in which the pieces could be dried before baking; and he denies what Passeri, quoting from Vernaccia, states, that the works were not in Urbino itself, but at a place called 'Fermignano,' three miles distant from the city. This establishment is, however, not improbable in reference to the furnaces for the less valuable wares, or perhaps for the forming and baking of the crude pieces, previous to the painting and final glazing, the city being on the summit of a steep hill, away from that supply of clay, sand, and fuel, which would be found upon the lower ground in the neighbourhood of the river. We have a parallel instance at Pesaro, the works of the Lanfranchi being at the 'Gabice,' some distance from that city, although it is not to be doubted that they had magazines or shops in the city itself. We think therefore that both statements may be reconciled, and that as the Fontana had *vaserie* for the manufacture of more ordinary pottery, the works at which they were made may have been situated at Fermignano, although the *botega* for the production of the more artistic wares was really in Urbino itself. The earliest pieces known to us, which can with any probability be ascribed to the potteries of Urbino, are those of the Gonzaga-Este service, which are undoubtedly the work of Nicola da Urbino; these must have been painted between the period of the Marquis's marriage with Isabella d' Este, in 1490, and (the arms upon the pieces being those of the wife and not of the husband) before her death in 1539. We think, however, from internal evidence, that it is more probable that they were produced anterior to or about 1519, the year of her husband's death. Nicola therefore, may have been working at Urbino at the same time as the Donnini.

Next in sequence would be the Basilewski plate, dated 1521, followed by the Sta Cecilia, painted by Nicola in 1528. To these we shall presently refer.

We have no record of the precise date at which the Pellipario, afterwards Fontana, family came from Castel Durante and settled at Urbino, but we have documentary proof that 'Guido Niccolai Pellipario figulo da Durante,' or 'Guido, son of Nicola Pellipario, potter of Durante,' was established at Urbino in 1520.

From this period, through the sixteenth and seventeenth centuries, a number of pieces are dated and signed by various artists, or as having been made in the *botege* of various maestri of Urbino.

We propose to consider the works of the more important of these artists under their separate respective names, beginning with Nicola as the earliest of whom we have known examples; the Fontana family, and of Guido Durantino; the works of Fra Xanto; of Francesco Durantino; of the Patanazzi; classing together the works of other artists of the fabrique, of whom we have smaller record by remaining examples or documentary history. There seems little doubt that the revival, or perhaps the first introduction, of artistic ceramic manufacture at Urbino was under the influence of Guidobaldo I, and that many of the potters and nearly all the more important artists immigrated from Castel Durante. Long lists of names have been published by Raffaelli, but it is difficult to distinguish between the more ordinary potters, and the artists whose works we are unable to recognize from the absence of signed specimens.

NICOLO (OR NICOLA) DA URBINO.

Considerable uncertainty exists, and some confusion has arisen among writers in respect to the works of this very able artist, and as to his connexion with the Fontana family and fabrique at Urbino, as also to the marks on various pieces attributable to his hand only, but which have been assigned by M. Jacquemart to the fabrique of Ferrara, and by other writers to various painters and localities. A certain similarity in some of his less careful pieces has caused them not unfrequently to be attributed to Xanto, but a closer study of his manner will show it to be really very distinct, though greatly varied.

We will proceed to give a list of all the signed pieces known to the writer, and will draw our conclusions therefrom. The first is in the British Museum, a plate representing a sacrifice to Diana, and inscribed on the reverse ^{Nicola da}
V. (Mark No. 171); and comparing it with those of the Gonzaga-Este service, Mr. Franks arrived at the conclusion that they also were painted by Nicola in his most careful manner; the clue thus found, he ingeniously deciphered the monogram on the beautiful fragment in the Sauvageot Collection (Louvre, G. 324), painted with a group from the Parnassus by Raffaele, clearly and unmistakably by the same hand; Delange, pl. 100. (Mark No. 170.)

Those two exquisite plates in the British Museum from the Bernal Collection, to which we have alluded, are portions of a service painted by Nicola da Urbino for Isabella d' Este, wife of Gian. Francesco Gonzaga,

Marquis of Mantua, daughter of Ercole I, and sister to Alfonso II, Dukes of Ferrara. On one plate her shield of arms¹, carefully blazoned, occupies the centre, the subject of Apollo and Python is on one side, and that of Apollo seizing Daphne on the other; on a shield suspended from a tree is what appears to be a bundle of rods standing in a square box; this may perhaps be intended for a crucible filled with bars of gold, beneath and about which a fire is burning, if so it is the well-known 'impresa' or cognizance of the Gonzaga; on a label is inscribed 'nec spe nec metu,' the motto of Isabella d' Este, and on another is the monogram, which is also found on other pieces of this service, and which is given in facsimile among the marks, No. 172, from one in the Museum at Bologna. The other British Museum specimen has for subject a troop of horse-soldiers entering a city, a woman with her dead child meets them; the armorial shield is on the front of a tower in the architectural background. That at Bologna is a '*mesciroba*,' or ewer, of quaint form and great beauty of painting, and on which the same arms and motto occur. The companion 'hanap' is in the Baron Alfonse de Rothschild Collection, and is figured in Delange's folio work (pl. 31). Signor Frati, of Bologna, informed the writer some years since that he had seen a very beautiful vase bearing the same arms and dated 1519.

Another plate of the same service and equally beautiful with those in the British Museum, was in Mr. Fountaine's Collection at Narford Hall; on this the arms fill the centre of the piece. It since belonged to Mr. Spitzer, and was sold at the sale of his collection in 1892-3, passing into that of Mr. Salting.

The next signed example which comes under notice is a less carefully painted plate forming part of the Basilewski Coll., now at St. Petersburg. Its subject represents a crowned and sceptred king, probably Solomon or David, seated on a throne, with architectural background, &c., and on the reverse occurs the monogram of Nicola, somewhat varied from that on the Louvre piece (Mark No. 174, and date 1521). This is also figured by Delange, pl. 55.

Lastly, and of equal importance in the history of this very able ceramic painter, is a large circular dish, which, among the other noble specimens of the Urbino fabrique, long preserved in the Museum of the Uffizi, is now in the Bargello at Florence.

¹ This shield bears the arms of Gonzaga, impaling those of Este. They would, therefore be those of Isabella, it being the custom in Italian heraldry for the wife to use her own family arms impaled on the left of her husband's, whereas the husband would only

use his own without impalement. Married in 1490, the Marquis died in 1519. Isabella or Elizabeth, a great patroness of literature and art, whose accomplishments and perfections were lauded by the poets of her day, died in 1539.

The entire surface is covered with the subject of the martyrdom of Santa Cecilia, painted with care, and unmistakably by Nicola, but not in the earlier and more delicate manner of the Gonzaga service; on the reverse is the monogram, again varied by connecting the upright limbs of the letter N with a cross-bar to form an H. It will be noticed that the first monogram in the series has a cross-bar between the first and second stroke of the N to form an A, and would therefore read NICOLA. On the Basilewski piece this is omitted, and the name would read NICOLO; while by the addition seen on the Bargello dish it would give the more Tuscan pronunciation to the name by spelling it NICHOLA.

But what is still more interesting, he adds to the titular inscription '*fata in botega de Guido da Castello durante in Urbino, 1528*,' thus proving his connexion with the Fontana fabrique, and we think also with that family, unless this 'Guido da Castello durante' be other than he who is called in notarial documents 'Mag. Guido Niccolai de Durante figulus Urbinas,' and 'Mag. Guido Nicolai figulus de Durante civis Urbini' (Pungileoni). The period of his working at Urbino seems to have commenced anterior to 1519, about which year he must have painted the Gonzaga-Este service, which is of distinctly Urbinesque character; we also have the signed and dated pieces of 1521 and 1528. But we now recognize Nicola's younger hand on the service in the Correr Museum of about 1515, and of characteristic Durantine *technique*, from which we may infer that it was executed by him previous to his migration from Castel Durante.

These facts and inferences harmonize with what we know of the family history, and lead to the conclusion that the painter of these pieces was that Nicola or Nicolo Pellipario of Castel Durante, who emigrated from thence with his son Guido, and established a *botega* at Urbino in that son's name, by whom the name Fontana was subsequently assumed.

It may be suggested that the Guido named on the dish was perhaps 'Guido Durantino,' in whose *botega* the service for the Montmorency was made (of which anon); but the pieces so signed are, we believe, not all by the same hand, and none are recorded of earlier date than 1532. Moreover, we incline to the supposition that both these two Guidos, Durantini, are but one and the same Maestro Guido Fontana, of Castel Durante¹.

Neither can we suppose it to be 'Guido Merlino,' for the pieces signed as of his *botega* all have the Christian and surname, the latter variously spelt 'Merlino,' 'Merlingo,' and 'Nerlino,' and the dates are 1542 and 1551.

¹ A negative argument in favour of this conclusion may be grounded on the fact that, although notarial documents exist referring

to 'Guido Niccolai di Durante,' no such papers have been found in which any other Guido Durantino is mentioned.

Mr. Marryat and some other writers have suggested that Nicola may have been a pupil of Xanto, but dated pieces negative this theory, for we have seen that Nicola painted from before 1519 till 1528 and probably after, whereas the earliest dated Xanto is not anterior to 1530. It is more probable that Nicola was the instructor, rather than the pupil of Fra. Xanto.

M. Darcel's suggestion that he was the same as Nicolo di Gabriele, who was painting in 1530, we think equally improbable.

Many unsigned pieces by Nicola are preserved in public and private collections, but frequently are not recognized.

Some of the finest with which we are acquainted were in the Narford Collection, one rare example, now in the British Museum, being a plateau with raised centre, on which is painted a female playing the pipes. The subject of Apollo and Marsyas fills the intervening space, and is surrounded by a rich border of human-headed dragons and hippocampi, with medallions of dark reddish-brown ground, painted with profile heads in *camaiëu*.

In the Fortnum Collection is a plate with similar border, and as we believe by the same hand, but richly lusted and signed by M^o. Giorgio 1526¹.

Another magnificent circular dish, 21 inches in diameter, is entirely covered with the subject of the Conversion of St. Paul, a crowded composition of many figures, with architectural background. This admirable work we ascribe to Nicola, but with some hesitation; it is in all probability by the same hand as a piece representing the Galatea, after Raffaele, now in the British Museum, from the late Mr. Henderson's Collection, which Sir J. C. Robinson attributed to Nicola; and although the treatment is grander and more powerful than that of the usual works of the artist, there are many points of resemblance which induce us to believe the Narford dish to be by the same hand. This example is signed at the back 'in Urbino,' and on a label in the foreground of the subject occur the letters L. V. (Mark No. 179), which we are disposed to read as the number (55) of the piece in the service to which it belonged; in corroboration of which we may refer to the piece of the Gonzaga-Este service in the same collection, where on the bases of columns the number XXVII is twice repeated. Sir A. W. Franks agrees with the writer in thinking that the piece in question is by the same hand as Mr. Henderson's 'Galatea,' and that it has great affinity with the work of Nicola.

Examples occasionally occur in collections apparently painted by Nicola and lusted at the Gubbio works; of such was a fragment in the Narford Collection; and in that of the late Mr. R. Napier was a plate, the painting of which was ascribed by Sir J. C. Robinson to Nicola; subject 'Europa,'

¹ Reproduced in colour as frontispiece to this volume.

dated on the back 1524, and enriched with metallic lustre in the *botega* of Maestro Giorgio (Shandon Catalogue, No. 2873).

A small plaque, having the half figure of the Virgin and Child, *in rilievo*, carefully modelled, outlined in colour, and painted in the manner of Nicola, but not lustred, and possibly an exceptional piece by him, was in the possession of Monsignor Cajani at Rome.

His manner is remarkable for a sharp and careful outline of the figures, the features clearly defined, but with much delicacy of touch; the eyes, mouth, and nostrils denoted by a clear black spot, the faces oval, derived from the Greek model; a free use of yellow and a pale yellow green; a tightening of the ankle and a peculiar rounding of the knee, the hair and beard of the older heads heightened with white; the architecture bright and distinct; the landscape background somewhat carefully rendered in dark blue against a golden sky; the stems of the trees, strangely tortuous, are coloured brown, strongly marked with black lines; and the rolled up clouds are treated in a manner not very true to nature.

But previous to Nicola's working at the Urbino fabrique we believe that he had learnt and practised his art at his native town Castel Durante. There, using the methods, the pigments, the enamel and the *cristallina* adopted at what must have been the most artistic *botega* of that locality, his works would naturally have a somewhat different tone from that which we observe on later pieces painted by his hand at Urbino. Notwithstanding its former attribution to Faenza, it has long been the opinion of connoisseurs that the choice pieces of a service in the Correr Museum at Venice were probably of Durantine production, and it has further grown into a conviction that they are the earlier work of Nicola, when young and exercising his art at a Durantine *botega*. We owe to M. Émile Molinier the publication of this conviction, which is shared by Sir A. W. Franks, by the late M. Darcel, and by the writer.

Those choice pieces of Nicola's earlier art, one of which is in the writer's collection (see Pl. XIV) were probably painted between 1515 and 1518. We have referred to this service in our notice on the productions of Castel Durante, at p. 179.

Few Majolica painters have produced works of greater beauty than this Correr service and that of the Gonzaga-Este, which are equally excellent in the quality of glaze, the brilliancy of colour, and the delicacy of manipulation¹.

¹ Signor Genolini's knowledge and appreciation of the works of this admirable artist may be judged of from the following extract: 'Nicolò da Urbino ed altri di minore

merito o che non lasciarono alcuna memoria di marca o monogramma.' *Maioliche Italiane*, p. 8.

THE FONTANA FAMILY.

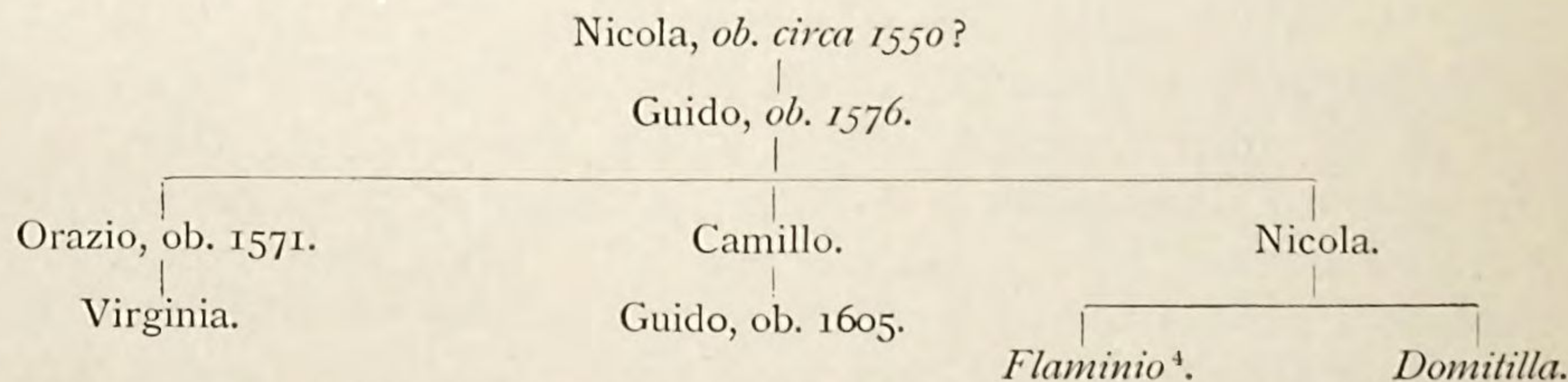
On the subject of this leading family of Italian ceramic artists we feel that we cannot do better than reprint *in extenso* the notice by Mr. J. C. Robinson, appended to the Soulages Catalogue, the observations in which, with but small exceptions, we have every reason to confirm. He writes:

‘The celebrity of one member of this family has been long established by common consent. Orazio Fontana has always occupied the highest place in the scanty list of Majolica artists, although at the same time nothing was definitely known of his works. Unlike their contemporary, Xanto, the Fontana seem but rarely to have signed their productions, and consequently their reputation as yet rests almost entirely on tradition, on incidental notices in writings, which date back to the age in which they flourished, and on facts extracted at a recent period from local records. No connected account of this family has as yet been attempted; although the materials are somewhat less scanty than usual, there can be no doubt, however, that a considerable proportion of the products of the Fontana *botege* is still extant, and that future observations will throw light on much that is now obscure in the history of this notable race of industrial artists. The information I have succeeded in getting together will establish several facts hitherto unnoted, and, at any rate, lay the groundwork for a more detailed account. Orazio Fontana, whose renown, during his lifetime even, seems to have completely eclipsed that of the other members of his family, and in fact of all the other Urbinese artists, is first mentioned by Baldi, at the beginning of the seventeenth century, in his eulogy of the state of Urbino, pronounced before Duke Francisco Maria II. At a more recent period Crescembeni alludes to him in reference to a subject which we shall hereafter have occasion to discuss more particularly; and lastly, Passeri, quoting both these authors, has added in a brief notice all that was known of him up to a very recent period. Passeri, following Crescembeni, assumes him to have been a native of Urbino, but is in doubt as to the actual place of his labours, suggesting Urbino, Fermignano, Castel Durante, and lastly *Pesaro*, where he insinuates “he found the earth more proper for his art”; in assuming him to have worked at the last-mentioned city, however, Passeri merely gives way to a ridiculous mania for exalting his own locality; there is, in fact, not a tittle of evidence beyond this loose assertion, that he was ever in any way connected with *Pesaro*; and it is equally certain, on the other hand, that Urbino was the real seat of his labours: but in fixing the period in which he flourished as between 1540 and 1560, Passeri is within the truth, as we shall presently see.

‘Pungileoni, however, was the first to furnish us with reliable evidence,

and more recently Raffaelli has considerably enlarged our sources of information. Having thus far noted the gradually-increasing posthumous reputation of its leading member, we will now turn to the facts representing the family in general. From documents cited by Raffaelli, it is established beyond doubt that the original family name was *Pellipario*, of Castel Durante, Fontana being an adopted cognomen or surname; and it is not immaterial to observe that, down to the latest mention of any one of the family (in 1605), they are invariably described as of Castel Durante.

'The first who occurs is *Nicolo Pellipario*, who was alive in the year 1540, and though not specially so qualified, was doubtless the proprietor of a *vaseria*; this Nicola had a son, Guido, who is mentioned in a notarial deed as early as 1520. The latter appears, in turn, to have had three sons, Orazio, Camillo, and another Nicola; Guido, the father survived Orazio, and probably also Nicola, living at least after 1571, in which year Orazio died¹, leaving a daughter, Virginia. Camillo, the second son, very likely lived much longer, and Pungileoni notices *his* son Guido, who died in the year 1605². In addition to these names, Dennistoun states³, I know not on what authority, that Orazio was assisted in his labours not only by his brother Camillo, but also by a nephew (Flaminio), who afterwards settled in Florence. This latter may have been another son of Camillo.



'The Fontana were undoubtedly manufacturers as well as artists, i. e. they were the proprietors of *vaserie*. Of the first Nicola, as we have only a brief incidental notice of him, nothing positive can be affirmed. The supposition of his being identical with "Nicola da Urbino" has already been discussed in our notice of that artist; but with respect to his son Guido, we have the testimony both of works still extant,

¹ Raffaelli, p. 35, and *ibid.* (note) 26.

² 'Di cui in un libro della Confraternità di S. Croce da Urbino leggesi: Guido Durante di Camillo pittore da Castel Durante entrò in la Compagnia a di 20 gennaro 1581, ed in appresso, obiit die 9 Julii 1605.'

—Pungileoni, *Giornale Arcadico*, vol. xxxviii. p. 353.

³ Dennistoun, *Dukes of Urbino*, vol. iii. p. 402.

⁴ We have corrected this pedigree by additions printed in italics.

and of contemporary documents. An inscription on the reverse of a fine plateau in the Fountaine Collection informs us that it was "fatto in Urbino in Botega di M^o Guido Fontana Vasaro" (i.e. "made in Urbino in the shop of Maestro Guido Fontana, vase maker"); whilst we learn, by the evidence of monuments¹, that his son Orazio also had a shop or manufactory of his own, and we have fortunately evidence of an entirely circumstantial nature on this point. Raffaelli gives an extract from a notarial document², establishing the fact that Orazio worked in conjunction with his father up to the year 1565, at which date he separated himself from the latter, and set up a *botega* on his own account in the Borgo San Polo, near to his father's establishment, there being at the time of this separation important commissions, both from the Duke of Urbino and from Piedmont, in process of execution, and on which Orazio in particular was bound to exercise his art. The fact is thus established, that between 1565 and 1571 at any rate, there were two distinct Fontana manufactories,—that of father and son. What became of Orazio's establishment after his death, whether it was continued by his brother Camillo, or reunited to that of the father, there is no evidence to show. With respect to the remaining members of the family, our information is of the scantiest kind. Camillo, who was inferior in reputation as a painter only to his elder brother, appears to have been invited to Ferrara by Duke Alfonso II, and to have introduced the Majolica manufacture into that city³. We know not, however, at what period of his career this migration occurred, and from the fact of the mention of his son, the younger Guido, as living at Urbino in 1581 (see ante), it is fair to presume that he returned again to Urbino, and probably ultimately succeeded his father. Of Nicola the third (?) son, we have only incidental mention in a legal document,

¹ Vase formerly in the Strawberry Hill Collection, inscribed, 'Fate in Botega di Oratio Fontana;' and likewise a large vase in the Musée Céramique of Sèvres, inscribed on the triangular plinth, 'In botega di M^o. Oratio Fontana;' also a vase of the same model, similarly inscribed, was in the collection of Alexander Barker, Esq.

² 'Cum sit quod versa fuerit et vertatur extrajudicialis controversia inter Mag. Guidonem f. Nicolai de Durante figulum et habitorem Urbini ex una, et Mag. Horatium ejus filium ex altera causa et occasione bonorum mobilium et suppellectilium domus et apothecae Mag. Guidonis . . . et specialiter

creditum quod dicti Mag. Guido et Horatius habent cum illustrissimo et excellentissimo Domino nostro Urbini invictissimo Duce et quod habent in Pedemonte . . . et quia dictus Horatius alligabat, prout alligat dicta credita ad ipsum spectare . . . et velle de cetero suam artem exercere.' Rog. Girolamo Fazzini Not. Urbinate, 8 Nov. 1565. Quoted by Raffaelli, p. 35, note 24. And 'Caesar Marini . . . dedit . . . Mag. Horatio Fontanae unam domum in burgo S. Pauli juxta stratam bona Mag. Guidonis Fontanae: Rog. Gasparre Fazzini.'—Ibid. note 25.

³ Pungileoni, *Giornale Arcadico*, vol. xxxvii. p. 353.

merely establishing the fact of his existence in the year 1570¹. Guido, son of Camillo, we have seen, lived till 1605; and of Flaminio, who may either have been son of Camillo or of Nicola, Dennistoun's vague notice asserting his settlement in Florence is all that I have been able to collect. No signed pieces of Camillo, Flaminio, Nicola the second, or Guido the second, have as yet been observed.

'It has been already stated that a considerable proportion of the Fontana Majolica is doubtless still extant; and it becomes now desirable to endeavour to identify the works of the individual members of the family, without which the mere knowledge of their existence is of very little moment; but this is no easy task; although specimens from the hands of one or other of them are to be undoubtedly found in almost every collection, the work of comparison and collation has as yet been scarcely attempted. This similarity of style and technical characteristics of the several artists moreover, working as they did with the same colours on the same quality of enamel ground, and doubtless in intimate communication with each other, resolves itself into such a strong family resemblance that it will require the most minute and careful observation, unremittingly continued, ere the authorship of the several specimens can be determined with anything like certainty. The evidence of signed specimens is of course the most to be relied on, and is indeed indispensable in giving the clue to complete identification in the first instance; but here, in the case of the Fontana family, and doubtless also in that of many other Majolicara, a difficulty presents itself which should be noticed in the outset. This difficulty arises in determining the authorship of the pieces signed "*Fatto in bottega*," &c. &c.; this mode of signature, in fact, proves very little in determining individual characteristics, inasmuch as apparently nearly all the works so inscribed are painted by other hands than that of the proprietor of the *vaseria*; thus, in the case of pieces executed in the *bottega* of Guido Fontana, we may expect the painting to be rather from the hand of Horatio or Camillo than that of their father the Vasaro; in fact, I have myself observed that one and the same hand may be traced in pieces inscribed respectively from the *boteghe* of both Guido and Orazio, the hand being, I have little doubt, that of Camillo. In cases, however, in which the artist has actually signed or initialled pieces with his own name, of course no such difficulty exists, but the certainty acquired by this positive

¹ 'Mag. Guido f. Nicolai de durante nuncupatus Fontana figulus Urbini reliquit . . . in omnibus autem ejus bonis suos haeredes esse voluit Horatium, Ca-

millum, et Nicolaum filios legitimos.' Rog. Marcus Antonius Theofilus Not. Urb. 1570, die 29, &c., &c.—Raffaelli, p. 36, note 30.

evidence is as yet confined in the case of the Fontana family to their greatest name, Orazio.

'The information I am now, however, enabled to communicate will, I think, be conclusive in establishing the identity of his works, and I confidently anticipate that the greatly increased attention which the Majolica is now receiving will soon result in the acquisition of equally satisfactory evidence as regards the others.

'It appears from Passeri that a great number of pieces from the hand, or at any rate the fabrique, of Orazio were preserved in the "Garda Roba" of the Dukes of Urbino, whence they in all probability passed into the possession of the Farnese family at the devolution of the Duchy in 1631; this he gathers from an inventory extant at Pesaro in his time, and from the same source Passeri has extracted the following mark (see Mark No. 180), indicating "*Orazio Fontana Urbinate fece.*" Succeeding writers, down to the present time, have quoted and reproduced this as the only known monogram of Orazio. At the same time it must be observed that no one, not even Passeri himself, has ever been able to verify its existence on any piece of Majolica. M. Delange, writing as late as 1853, says, "En revanche Passeri donne le sigle d'un célèbre artiste, dont il est regrettable qu'on n'ait jamais vu d'exemple, c'est le monogramme d'Oratio Fontana."

'But although the mark rests simply on Passeri's unsupported authority, I am not disposed to question its authenticity; and think it most likely sooner or later some piece so signed will come to light. This, however, was not the only monogram employed by Oratio; and I have now the satisfaction of adducing for the first time four others copied immediately from pieces of ware in existence. In the summer of 1855 M. Delange was kind enough to communicate to me the following monogram, copied from a fine plate representing the rape of a Sabine, in the Collection of the Cavaliere Alessandro Saracini, in Siena. This mark (see Mark No. 182), I should observe, had been previously given to M. Delange by H. Scudamore Stanhope, Esq., and the latter gentleman has since kindly confirmed the authenticity of the mark, and communicated to me his impression as to the style of painting and general appearance of the piece. Neither of these gentlemen, however, seems to have read the monogram, or suspected its true attribution. Shortly afterwards I discovered the same mark on a plate in the Collection of the British Museum, originally from the Bernal Collection, representing the chase of the Calydonian boar. (See Mark No. 181.)

'This specimen was at once revealed as an Urbino piece, by a hand very often observed elsewhere, and which I had long suspected to be one

of the Fontana family. On endeavouring to decipher the monogram, which, it will be observed, is identical with the one from the Saracini Collection, there was little difficulty in construing its ingenious combinations; taking the large O as the beginning, and the smaller o in the centre as the last letter, the word "Oratio" stands clearly confessed; and it may be observed that the pages of Brulliot might be searched in vain for a more felicitous combination. The date, 1544, which accompanies both these specimens, evidently refers them to the very earliest period of the artist; the British Museum plate, indeed, bears every evidence of youthful care and timidity. Although distinguished by an unmistakable and characteristic style, it is yet far from equalling in power and beauty the specimens still to be described.

'The next mark may be seen on a magnificent plateau, the painting representing the Massacre of the Innocents, copied from Marc Antonio's engraving after Raffaele. This splendid piece, unfortunately cruelly fractured, is the chef d'œuvre of the collection of Majolica of the Museum of the Louvre. In the foreground of the composition is conspicuously placed the following initial. (See Mark No. 184.) Although a far finer and more powerful work, there can be no doubt of its being by the same hand as the British Museum piece; I should indeed deem it to be of the finest and most fully developed period of the artist, probably somewhat before 1550.

'We have next two marks very closely resembling each other, from pieces in the celebrated Collection of Andrew Fountaine, Esq. These two pieces are large tazze or fruttieri evidently from the same service. One of them is admirably painted with the subject of St. Paul preaching at Athens, from Raffaele's well-known cartoon, whilst the other represents David slaying Goliath. The marks, as in the previous instance, are placed in the foreground of the composition on tablets or slabs of stone drawn in perspective. Nothing can exceed the brilliancy of colour and glaze, and the masterly drawing of these pieces. They are, in fact, equal, if not superior in excellence, to the Louvre specimen, unquestionably by the same hand as it, and of about the same period. The monogram on the plate representing St. Paul preaching may, I think, be construed as follows: The first character is probably intended for the Greek letter phi, but has at the same time a double meaning, and may be read as the monogram O·F. (See Mark No. 185.) In either case it is useless to observe that the first letter of the name of Fontana is indicated. The next character is a delta for "Durantino" (Orazio Fontana Durantino); the delta, however, it should be observed, is probably compounded with some other letter which is not obvious. The signature in the "David and Goliath" piece differs

only in the first of the characters, which, in this case, is a regular Greek phi. (See Mark No. 186.) It is not my intention to enter into any more detailed description of the technical and artistic qualities of these noble specimens of the art; we shall revert to their consideration further on. I will here only observe that they are unquestionably by the same artist as the specimens previously adduced.'

These notes by Mr. Robinson comprise the bulk of the information conveyed by Pungileoni and Raffaelli¹, and leave little to add. A reprint of the extracts from documents referring to the various members of the family and published by these authors, would hardly be looked for in the present work; but it may be interesting to know that on December 29, 1570, Guido made his first will, styling himself 'Mag. Guido f. Nic. de Durante nuncupatus Fontana figulus Urbini,' in which he mentions Horatium, Camillum, and Nicolaum, his sons, and Flaminium, son of Nicola. His second will is dated October 16, 1576, and by this his heirs were Camillo; Virginia, daughter of Orazio (then dead); Flaminio, son of Nicola; Nicola, his own son; and Elizabeth, his second wife.

GUIDO FONTANA AND GUIDO DURANTINO.

We have said that it is a matter of uncertainty whether Guido Fontana and Guido Durantino were the same person, or rival maestri; and that we are disposed to the former opinion, from the fact that, in the documents quoted by Pungileoni, no other 'Vasaio' named Guido, and of Castel Durante, is named. The pieces inscribed as having been made in their *boteghe*, although painted by different hands, may by the wording of their inscriptions afford some explanation; thus, on the Sta Cecilia plate painted by Nicola, he writes in 1528, '*fata in botega di Guido da Castello d'Urante in Urbino*' (see Marks), from which we argue a connexion with the Fontana.

On a plate painted by a well-known but nameless hand, formerly in the Narford Collection, representing the siege of the Castle of St. Angelo by the Constable de Bourbon, is written, '*fatte in Urbino in botego de M^o. Guido fontana Vasaro.*' (Mark No. 176.) Genolini informs us that the Marchese Molza of Modena had a large plate with battle subject, inscribed '*Fatte in Urbino in botega di M^o. Guido Fontana.*' Of pieces by other artists whose names are not recorded, in the British Museum is a plate of the well-known service on which are the arms of the Constable de Montmorency, having for subject the myth of Jupiter and Semele, and on the reverse of which

¹ P. Luigi Pungileoni, *Notizie delle pitture in Maiolica fatte in Urbino*, published with the edition of Passeri's work. Pesaro, 1857.

Giuseppe Raffaelli, *Memorie Istoriche delle Maioliche lavorate in Castel Durante o sia Urbania*. Fermo, 1846.

is inscribed, '*Nella bottega di M^o. Guido Durantino in Urbino, 1535.*' Three pieces of this service belonged to the Baron Sellières and one to M. Poucet, another is in the Museum at Rouen, and three others were in the Narford Collection. Mons. M. Kann, of Paris, possesses one.

Another plate of the same service, formerly in the Visconti Collection and subsequently in that of Prince Napoleon, is illustrated in Delange's *Recueil*, pl. 72; it is now in the Ashmolean Museum (Fortnum Coll.), and is inscribed, '*Hercole mazzo hydra in bottega di M^o. Guido Durantino in Urbino 1533.*' (See Pl. XV.)

Of a service bearing the arms of Cardinal Duprat, one piece is in the Louvre (G. 329), subject David and Goliath, and with a similar signature. Another is in the Ceramic Museum at Sèvres similarly signed, and dated 1535.

Another plate also so signed, but without date, is in the Soane Museum; it represents the Fates.

A beautifully painted plate, subject the Judgement of Paris, bearing the date on a stone in the landscape, which was in the collection of Mr. D. M. Davidson, is inscribed, '*In bottega di M^o. Guido Durātino, 1532.*'

Other similarly inscribed pieces are in collections.

A fine plate was in that of the Baron de Sellières, which M. Jacquemart considered to be a prototype of the Fontana school, '*et sans doute le summum des œuvres de Guido*' representing the Muses and the Pierides after Pierino del Vaga, signed '*Fatto in Urbino in bottega di M^o. Guido da Castel Durante X.*' If not a numeral the X would seem the initial of Xanto.

The first, second, and third of these examples are painted by different hands; the first the Sta Cecilia by Nicola, the second the siege of the Castle of St. Angelo by an abundant artist of the Fontana fabrique, whose work is found on pieces of the best time, and also we think on some which are signed '*fato in bottega de Orazio Fontana,*' and whom we imagine to be Guido Fontana himself. The third and others, by unknown artists working in the fabrique, some perhaps by the younger Nicola, by Raffaele Ciarla, &c.

The apparent anomaly of the father's work being found on pieces made in Orazio's *bottega* would be accounted for by the fact that the separation was an amicable one, and that there was at the time work in hand on important commissions, which would have to be completed between the two maestri, and accordingly this same hand is observable on some of the jars at Loreto. We believe that Sir J. C. Robinson was disposed to attribute these works to Camillo, whose painting we should connect with pieces of a later date; but in the absence of positive evidence, it must still remain an uncertain question.

Unfortunately, we know no piece signed as actually painted by the hand

of Guido Fontana, but as he took that cognomen after settling in Urbino, it would be more probable that he would himself apply it on his own work; whereas Nicola (presumably his father) on the piece of earlier date, retained the name of their native castello. By others the *bodega* would long be known as that of the 'durantini,' and that it retained that appellation, even in the following generation, is proved by the occasional reference to Orazio Fontana as of Castel Durante.

The manner of the painter of these pieces, of which the late Mr. Fountaine's Guido Fontana plate is a typical example, whether Guido himself as we suspect, or his son Camillo, approaches very much to that of Orazio, but is less refined and rich in colouring, wanting that harmony and power of expression for which he was remarkable; the drawing is more correct and careful than that on some of Orazio's work, but is more dry and on the surface; there is great force and movement in the figures, and the landscape backgrounds are finished with much care and effect, sometimes covering the whole piece; the foliage of the trees is also well rendered.

ORAZIO FONTANA.

Pungileoni states that Orazio was a pupil of Taddeo Zuccherro. On setting up for himself in 1565, by a deed dated the 8th November he agreed to maintain and keep for three years 'Domitilla' and 'Flaminio,' children of his brother Nicola.

Among the many important works executed at Guido's *bodega* some were unfinished at the time of the separation, including certain foreign commissions, some of which were for Piedmont, as we learn from Francesco Pacciotti, architect to the court of Turin at that period.

Guido Ubaldo II, Duke of Urbino, gave a service to Charles V, and another to Philip II of Spain, painted by Orazio after designs by Taddeo Zuccherro.

At the sale of the Castellani Collection at Paris in 1878 was a plate on which was a portrait of Charles the Fifth, filling the whole surface, the bust resting on a label inscribed 'PROGENIES · DIVVM · QVINTVS · SIC · CROLVS · ILLE · IMPERII · CÆSAR · LVMINA · ET · ORA · TVLIT · ÆT · SVÆ · XXXI · ANN · M̄ · D.XXXI · &.' It was ascribed to Orazio Fontana, but if so it must have been painted from a portrait bearing the above date, as at that time Orazio was but a child. It might however have been one of the pieces of the service presented to that Emperor. It was bought for M. Basilewski for £800¹.

¹ We cannot agree with the late M. Darcel (Gaz. des Beaux Arts) in attributing this to a successor of Xanto.

On September 17, 1562, Paolo Mario, writing from Urbino to a minister of the Duke of Urbino on the subject of a *credenza* sent to Philip II by Guidobaldo II, speaks of the care bestowed upon its production, 'che se si fosse fatta di gioie,' and for which designs representing the history of Julius Caesar had been brought from Rome; 'the which after many accidents was finally finished in the greatest perfection, so that in it one might study the arts of sculpture, painting, and illumination or miniature as well as the history of Caesar.' He states that Muzio Giustino Politano, the Secretary of His Excellency, had dictated the verses and quotations which are on the backs of the pieces, all of which were packed in ten '*arche*' and would be sent under the care of an experienced '*Maestro*.' This maestro may perhaps have been Raffaele Ciarla, as referred to by Pungileoni. The MS. letter is preserved in the archives of Florence¹.

It is also stated that the Duchess Vittoria Farnese ordered vases of Orazio to present to her uncle, Cardinal Farnese; and Annibale Caro, writing from Rome on January 15, 1563, to the Duchess, says: 'the Duke has caused many drawings to be made here of storiettes with which to paint a service at Urbino, which has been finished, and the drawings remain in the maestro's hands.'

The celebrated vases made for the Spezieria of the Duke were produced at the Fontana fabrique, and subsequently presented to the Santa Casa at Loreto, where many of them are still preserved. Those shown to the writer, on his visit to that celebrated shrine now many years since, did not strike him as being of such extraordinary beauty and great artistic excellence as the high-flown eulogy bestowed upon them by some writers would have led him to expect. The majority of the pieces are drug pots of a not unusual form, but all or nearly all are *istoriati*, instead of being, as is generally the case, simply decorated with *trofei*, *foglie*, *grotesche*, the more usual and less costly ornamentation. Some of the pieces have serpent handles, mask spouts, &c., but he vainly looked for the magnificent vases of unsurpassed beauty, nor indeed did he see anything equal to the shaped pieces preserved in the Bargello at Florence, or in the Collections of the late Mr. Fountaine, the Rothschilds, &c. The work of the well-known hands of the Fontana fabrique is clearly recognizable, particularly of that on Mr. Fountaine's Guido Fontana plate; several pieces are probably by Orazio. Some, more important vases, preserved in a low press, were finer examples. We have said that the pieces considered individually are not so striking, but taken as a whole service, originally numbering some 380 vases, painted with subjects after the designs of Battista Franco,

¹ Archivio centrale di Firenze. Carte d'Urbino. Div. G. Filza, 254.

Giulio Romano, Angelo, and Raffaele, and as the work of one private artistic pottery in the comparatively remote capital of a small duchy, it bears no slight testimony to the extraordinary development of every branch of art-industry in the various districts of Italy during the sixteenth century. They were made by order of Guidobaldo II; but on the accession of Francesco Maria II, in 1574, that Duke found the financial condition of the duchy in so embarrassed a state that he was unable to devote much attention to the encouragement of art. He abdicated in favour of the Holy See, and died in 1631. The vases of the Spezieria were presented to our Lady of Loreto; his valuable art collections were removed to Florence, subsequently becoming the property of Ferdinand de' Medici, the husband of Vittoria, his granddaughter.

On the vases of Loreto, 'the subjects are the four Evangelists (by B. Franco), the twelve Apostles (by O. Fontana and associates), St. John, St. Paul, Susannah, and Job. The other represent incidents in the Old Testament, actions of the Romans, their naval battles (by B. Franco), and the Metamorphoses of Ovid. On eighty-five of the vases are portrayed the games of children, each differing from the other. These vases are highly prized for their beauty as well as for their variety; some have been engraved by Bartoli. A Grand Duke of Florence was so desirous of purchasing them, that he proposed giving in exchange a like number of silver vessels of equal weight; while Christina of Sweden was known to say that, of all the treasures of the Santa Casa, she esteemed these the most. Louis XIV is reported to have offered for the four Evangelists and St. Paul an equal number of gold statues¹.'

While on the subject of Loreto we may allude to certain small shallow cups or saucers, bearing in the centre the ill-painted figure of the Lady of Loreto, generally on a yellow ground, and inscribed externally in capital letters with the abbreviated words CON · POL · DI · S · CA. One in the Fortnum Collection is inscribed CON · POL · ET · AQVA · DI · S · CASA, and bears at the back a portion of the seal of the Sanctuary. These cups are said to have had mixed with the paste of which they were formed a portion of the dust shaken from the Virgin's dress, or swept from the walls of her house, which conveyed to them certain healing and beneficent qualities, and caused them to be highly prized by pilgrims to the shrine, to the higher class of whom they were probably presented in return for offerings during the seventeenth and eighteenth centuries. They are said, but we know not on what authority, to have been made at Castel Durante.

With his other art treasures, the ornamental vases and vessels of the

¹ Marryat, from D. Lugio Granuzi, *Relazione istorica della Santa Casa in Loreto*, 1838.

Credenza, among which were doubtless some of the choicest productions of the Urbino and Pesaro furnaces made for Guidobaldo, and inherited by Francesco Maria, must have been in great part removed to Florence; and there accordingly we find some remarkable specimens. For many years neglected, these noble pieces were placed almost out of observation on the top of cases which contained the Etruscan and other antique vases in the gallery of the Uffizi. When more general interest was excited on the subject of the Renaissance pottery, these examples were removed to another room, and the writer will not easily forget the pleasure he experienced, through the courtesy of the then Director, in an examination of them at that time. They now occupy central cases in one of the rooms of the Bargello used as a museum of art objects, and form a magnificent assemblage of vases, ewers, vasques, pilgrim's bottles, and other shaped pieces, dishes and salvers, perhaps the richest that has descended collectively to our days, among which may be recognized the works of all the more important ceramic artists of Urbino.

Among fifty of the more important pieces is the circular dish by Nicola, referred to in the notice on his works. Three lobed cisterns or 'vasques' appear to be by the artist who painted Mr. Fountaine's plate signed 'in bottega di Guido Fontana' (see ante), and thought to be Guido himself. Twenty-one are more or less decorated with grotesques on a white ground, having medallion or central subjects. These may be for the most part by that other pencil, contemporary with Orazio's, which we suggest may probably be Camillo's. By Orazio is a fine circular dish representing 'Lo incendio di Troja,' and perhaps two others. An oval bowl is apparently by Francesco Durantino. Two pieces only show Xanto's brush; and one may probably be by Lanfranco of Pesaro, subject, the Rape of Helen. Five pieces are perhaps by G. Picci, and the rest are difficult to ascribe: among these is a central fragment admirably painted with figures of Venus and Cupid.

Portions of a magnificent service of the best period of Orazio Fontana's *bottega* are dispersed in various collections, as also some pieces of equally rich quality made after the same models, but probably of another 'credenza.' Two of the former were exhibited at the Loan Exhibition in 1862, by Baron Anthony de Rothschild. They are large oval dishes, with raised medallion centres, and having the surface, both internally and outside, divided into panels by raised strapwork springing from masks, with ornamental moulded borders, &c. These panels, edged with cartouche ornament, are painted with subjects from the Spanish romance of Amadis de Gaul, and on the reverse are inscriptions in that language corresponding with the panel illustrations. The central subject is not of the same series, but represents

boys shooting at a target on one dish, and warriors fighting upon the other. The border is painted with admirable Urbino grotesques on a brilliant white ground. The size of these pieces is 2 ft. 2 in. by 1 ft. 8½ in. Of this same service Mr. Fountaine possessed one dish, a circular plateau of great beauty, and two small plates, with central subjects, and border of grotesques on white ground. One of these is coloured in a sort of bistre or neutral tint of singular and rich effect.

The reverse of these pieces is less carefully painted with dolphins swimming among waves, genii, &c., and on one, exhibited by the late Mr. Addington, are the arms of 'Inigo Avalos d'Aragon, Cardinal of Naples, and Marchese del Vasto,' who was created Cardinal in 1560, and was Archbishop of Turin from 1563 to 1564. He died in 1600. Raffaelli¹ gives a document dated November 8, 1565, and relating to the separation between Orazio Fontana and his father Guido, in which mention is made of two services, one being for the Duke Guido Ubaldo II, and the other for an order from Piedmont², which Orazio is bound to superintend, and on which he is to exercise his art.

The Baron Lionel de Rothschild possessed two triangular salvers of great beauty, divided into panels by raised cartouche-work, masks, &c., and which may be of the same service. Sir J. C. Robinson thinks they are by the hand of Orazio.

Among the specimens in the Bargello, at Florence, are dishes of similar character and high quality. The Louvre also possesses at least one example. Other fine pieces are in the British and the South Kensington Museums.

The mould for these dishes was used at a later period to produce works of great inferiority in painting on the same forms.

Grander examples of this class are two circular vasques or cisterns, which were exhibited, one by Mr. Barker, the other by Sir H. Hume Campbell, at the Loan Exhibition of 1862. The first is supported by three console legs with lions' feet, it is painted outside with grotesques on the pure white ground, and the interior is filled with a scene representing a Roman battle, with elephants, &c. It now belongs to Sir F. Cook.

Mrs. H. T. Hope possessed a nearly similar piece.

There is a large oval cistern of unusual size and great beauty in the Barberini Palace at Rome; the interior painted with a shipwreck, after Pierino del Vaga, the original drawing of which is in the Uffizi gallery at Florence. Grotesques, on a white ground, decorate the exterior. It is supported by a triton at each end, but the base has been unfortunately much broken.

¹ Op. cit. p. 35, note 24.

² Vide Turin.

A somewhat similar piece, perhaps the companion, is in the possession of the Rothschild family at Paris.

The Baronne de Parpart had a trilobed vasque painted with the subject of the Judgement of Paris, after Raffaele, which sold for £510 at the dispersion of that collection.

The shaped pieces produced at this fabrique are of the most elegant and quaint forms, characteristic of the taste of the 'cinque cento, Pilgrim's flasks, ewers, vases, sauce boats in the form of shells, fish, or crabs, and inkstands in great variety, all displaying excellent modelling with careful execution and finish, a glaze of great richness, and colour boldly and judiciously applied. Later, these forms were still maintained, but only as the medium for careless moulding and worse painting. Examples of the good period are rare to meet with in a perfect state.

Mr. Fountaine's Collection at Narford was very rich in shaped pieces of the various periods of the fabrique.

The Marquis d'Azeglio had a pair of candelabra, in the style of the 'cinque cento,' bearing the device of Guidobaldo II, which came from a convent near Pesaro and may be of that fabrique, and are 3 ft. 7 in. in height. They are now in the Basilewski Collection, and figured in Delange's *Recueil*, pl. 94.

Among other fine examples attributed to Orazio's own hand may be mentioned a plate in the Louvre, representing the Martyrdom of San Lorenzo, and another with the Triumph of Galatea.

In the British Museum is a circular dish, admirably and most carefully painted with the story of Psyche, an undoubted work in Orazio's best manner.

As with many other majolica painters, Orazio's works vary from hasty and comparatively inferior, to the most carefully finished and admirable paintings. Among the first is the plate in the British Museum, which is signed with his monogram; and it may be here remarked as a curious circumstance that pieces signed by the painters are frequently inferior examples of their work. This mark is repeated on a fine dish in the Saracini palace at Siena, subject the Rape of the Sabines; and on one in the Berlin Museum (No. K. 1794), the Muses and the daughters of Theseus after a design by Pierino del Vaga (see Mark No. 183).

A curious plate is in the Salting Collection; the whole surface covered by a landscape and the town of Urbino (indicated by a label), to the open gate of which, surmounted by a shield bearing a lion rampant argent on an azure field, some mounted and fully armed warriors are flying at full speed, their blazoned shields at their backs, a whip in the right hand; one is dismounted, his horse is fallen. They are pursued by others equally equipped, three bearing an eagle displayed on their shield (Gonzaga?). Labels bearing

initial letters doubtless indicate the persons represented; they are D. V. (Dux Urbinae?), D. M. (Dux Mantovæ?), D. R. M. (?). Another label on a tower bears the monogram of Orazio Fontana as Mark No. 181. In the middle foreground is a small building, in the window of which are conspicuously displayed two ranges of vases, three in each, the *botega* of a potter. The style of painting is like that on the siege of Goleta plate and that of S. Angelo, and may be by Guido or perhaps Orazio himself.

Of his signed *botega* pieces are a vasque in the Baron Alphonse de Rothschild Collection at Paris, with grotesques externally, and subject inside, a feast; it is inscribed 'FATO · IN · VRBINO · IN · BOTECA · DI · ORAZIO · FONTANA.'

In Mr. Barker's Collection from that of Delsette was a globular vase similarly signed, but omitting 'Urbino.' (Delange, pl. 84.)

Mr. Montagu Parker possessed a pair of serpent-handled vases from Strawberry Hill, one of which is also similarly signed in dark blue letters on a light blue ground, round the pedestal; the subject on the body of the piece is after Giulio Romano.

In the Museum at Sèvres is a vase, probably the *pendant* to Mr. Barker's, round the pedestal of which is written in capital letters ORAZIO · FONTANA.

Another vase formerly in the collection of the Baron Sellières, painted with the subject of the Triumph of Amphitrite, is more fully inscribed 'FATO · IN · BOTTEGA · DI · MESTRO · ORATIO · FONTANA · IN · ORBINO.'

It appears that the Fontana *botega*, although greatly encouraged and patronised, was neither founded nor maintained by the Duke Guidobaldo, but was created solely by the enterprise and sustained by the united industry of the Pellipario family.

Orazio died on August 3, 1571. By his will he left his wife, Agnesina Franchetti Veneziana, 400 scudi, &c., with power to remain in partnership with his nephew Flaminio, with a view to the benefit of his only daughter, Virginia, who had married into the Giunta family when young. We think there is every probability that the fabrique was so continued, and that a numerous class having the character of the wares of the *botega*, but of inferior artistic merit and showing the general decadence of the period, may with probability be attributed to it. We shall again allude to these works.

CAMILLO FONTANA.

On many of those grandiose pieces of the Fontana fabrique the work of another hand is seen, which differs from that of the painter

of Mr. Fountaine's Guido Fontana dish, as also from the acknowledged manner of Orazio. They are among the most decorative productions of the factory, large round dishes with grotesque borders on a white ground, shaped pieces similarly decorated, and having subjects on panels executed by the artist in question; others also where the subject covers the whole surface of the dish. We have no clue to the name of this able painter, but we would venture to suggest the great probability that these were the work of Camillo, who is said to have been an artist only inferior in merit to Orazio himself. In manner they approach nearly to, and are difficult to distinguish from, the finer examples of the Lanfranchi fabrique at Pesaro; less powerful and broad than the work of Orazio, and less careful in drawing than those ascribed to Guido, they approach the former in the blending of the colours and rich soft effect of surface, while a similar mode of rendering various objects, as stones, water, trees, &c., pervades all three, with slight individual variations. A peculiar elongation of the figures, and narrowing of the knee and ankle joints, is characteristic of this hand, as also a transparent golden hue to the flesh.

We are almost wholly in the dark as to the clever painters of the grotesques on a pure white ground which so charmingly decorate many of the noblest productions of Orazio's furnace. The work of two or more hands is manifest on various pieces of the best period; one, perhaps the most able, is constantly seen on pieces, the *istoriati* panels or interiors of which are painted by Orazio himself or by the artist whose works we have just considered, and may perhaps also have been by the hand of the latter, a similar method of heightening with small strokes of red colour being observable on both. Gironimo, by whom we have a signed piece in the South Kensington Museum (No. 4354, '57) may have been another, but his manner is of a somewhat later character.

It has been stated that Camillo went to Ferrara, by request of the Duke Alfonso II d' Este, to superintend the fabrique which he had established or revived in that city; but it would also seem that some confusion has arisen on this subject, another M^o. Camillo of Urbino having directed the Duke's work, and lost his life in his service. He was accompanied by one Giulio Durantino of Urbino, who may have been the painter of those pieces bearing the *impresa* and motto of that Duke (*vide* Ferrara). Camillo is also stated to have gone to Florence to superintend the grand ducal fabrique. On his return to Urbino he married Margherita di Antonio Spelli, who brought him a small farm and a house. He died on July 9, 1605.

Of Nicola, jun. we know nothing; he is mentioned in his father's wills made in 1570 and 1576: and that he was unfortunate or improvident

would seem probable from the fact that in the deed of contract between Orazio and his father, on the occasion of his setting up for himself in 1565, he agrees to keep and provide for Domitilla and Flaminio, children of his brother Nicola, for the space of three years.

Flaminio the nephew, son of Nicola, continued the works, and was dear to the Dukes Guidobaldo and Francesco Maria, who took him to Florence to teach and aid pupils studying under Bartolomeo degli Ammanati, and where he remained for some years. In the South Kensington Catalogue, under the fabrique of Caffaggiolo, are classed certain pieces; Nos. 321, 2, 3, p. 124, supposed to have been produced under the influence of this member of the family. We now have reason for assigning them to the Sesti *bodega* at Pisa (vide ante, p. 138).

The work of another, a later and inferior hand, probably of the Fontana fabrique, is abundant in collections; his manner is between that of the Fontana and of the Patanazzi; free and effective, but loose and careless; the Fontana pigments are used, and occasionally pieces occur painted with greater pains. Many vases with serpent handles, and other shaped pieces, were painted by this hand, of whose name we have no record; and it would be only guessing to suggest that Guido Fontana, junior, the son of Camillo, who died in 1605, may have been their author.

FRANCESCO XANTO.

Another important artist working at Urbino was Francesco Xanto, who, like Giorgio, adopted the unusual habit of signing, in various forms, the greater number of the pieces which he painted. Although we cannot but appreciate the modesty, the 'Lamp of Sacrifice,' which induced so many of the earlier and contemporary artists of the highest excellence, to refrain from attaching their names to the works of their hands, or at the most signing a few of their admirable productions in monogram; we must regret their having used so much reserve, and that in consequence conjecture must take so large a place in the history of this branch of artistic handicraft.

We have, however, little other information of this painter beyond what is conveyed by the inscriptions on pieces by his hand.

His name is mentioned by Rog. Vincenzo Vanni, on March 29, 1539, as 'Franciscus Xatis fictilinus vasorum pictor egregius' (Pungileoni). A native of Rovigo, he seems to have settled at Urbino, and there produced all his works. Although the signed pieces by Xanto are comparatively more abundant than those of any other Italian ceramic artist, it is singular that Passeri only records two, which, from the style of their signature, he ascribes to 'Maestro Rovigo da Urbino.' His true name, gathered from his varied signatures, would appear to be 'Francesco Xanto Avelli da

Rovigo,' and the dates of his signed works extend from 1530 to 1542, although it is highly probable that many existing undated pieces were executed before, and perhaps after those dates. His earlier works are for the most part more fully signed, while many of the latter have only one or two initials. We, however, cannot agree with M. Jacquemart in the statement that 'we never saw undoubted pieces by him with the X alone' (Merveilles Céramiques, p. 177), instancing a piece thus marked and dated 1548, which he thinks too late to be by Xanto. Excellent as a painter, he was also a poet, as confirmed by a plate in the British Museum, the subject of which is taken from a poem by himself, entitled 'Il Rovere Vittorioso.' (See Mark No. 193.) While another plate, formerly in Mr. Marryat's Collection, which is undoubtedly a very careful work of this artist, leads us to the inference that he was not himself the proprietor of an establishment, but at that period (1541) was painting in the '*bottega di Francesco de Silvano*' (Mark No. 205). This is further confirmed by the fact that the term 'Maestro' is not assumed by him on any of his signed pieces; nor do we find his name ever connected with the Fontana fabrique, unless the X on the Seillières plate be Xanto's initial (vide ante, p. 202), and must thence conclude that he was working in a rival establishment, that of Francesco Silvano, of which we know nothing more. Works by Xanto are to be found in almost every collection of any note, and among them are examples of high artistic excellence, although very many betray want of care and hasty execution. It appears that many of his pieces were subsequently enriched with the golden and ruby lustre colour, at the *bottega* of M^o. Giorgio, and M^o. N at Gubbio; and, indeed, it was mainly by the observation of these, so distinctly painted and signed by Xanto at Urbino, and to which the metallic *reflet* had been added, evidently by a subsequent process, that it was inferred that the lustre was a special enrichment applied at another fabrique to works painted elsewhere. Of Xanto's style and merits as an artist, Sir J. C. Robinson writes:—

'Xanto's works may be considered to represent perfectly the "Majoliche istoriate," and he certainly had a talent for the arrangement of his works in composition, nearly all his subjects being "pasticci"; the various figures or groups introduced being the invention of other artists copied with adroit variations over and over again, and made to do duty in the most widely different characters. As an original artist, if indeed he can be so considered, he may be classed with the more mannered of the scholars of Raffaello. His designs are generally from classical or mythological subjects, Ovid, Virgil, and Trogus Pompeius having for several successive years furnished him with subjects. Ariosto was likewise a favourite author, and, curiously enough, on a plate in the British Museum Collection, Xanto has

put on record his own claims as a poet, in a more enduring shape than the written work itself. This plate is painted with a subject from a poem composed by Xanto in honour of Duke Francesco Maria of Urbino; the subject, however, without the inscription, might just as well have been taken for an illustration of Ovid. Xanto's execution, although dexterous, is monotonous and mechanical; his scale of colouring is crude and positive, full of violent oppositions; the only merit, if merit it be, being that of a certain force and brightness of aspect; in every other respect his colouring is commonplace, not to say disagreeable even; blue, crude opaque yellow, and orange tints, and bright verdigris green are the dominant tints, and are scattered over the pieces in full unbroken masses, the yellow especially meeting the eye at the first glance.

'In the unsigned pieces, before 1531, the glaze is better and more transparent, the execution more delicate, and the outline more hard and black than in the later specimens.

'Some of Xanto's wares are profusely enriched with metallic lustres, including the beautiful ruby tint; the specimens so enriched, however, form but a small percentage of the entire number of his works extant. This class of piece is, moreover, interesting from the fact that the iridescent colours were obviously not of Xanto's own production, but that on the contrary, they were applied to his wares by M^o. Giorgio, and the supposed continuers of Giorgio's "fabrique" in Gubbio. Many pieces are extant, which, in addition to Xanto's own signature, nearly always written in dark blue or olive tint, are likewise signed with the monogram N of the Giorgio school in the lustre tint; and one specimen at least has been observed which, though painted by Xanto, has been signed in the lustre tint by Maestro Giorgio himself¹.

We cannot entirely agree with this somewhat severe judgement upon his artistic merits.

Sir J. C. Robinson thinks it not improbable that in his earlier time he worked in the *bottega* of Maestro Giorgio at Gubbio, and other writers have considered him as a pupil of that master; but there is little reason to believe that he ever applied with his own hands the lustre enrichment, the specialty of the Gubbio school, to the wares painted by him at Urbino. Among the marks will be found facsimiles of the signatures on examples of various date, some of them with the added monogram of the Gubbio fabrique in lustre colour.

Of this last class, Mr. Napier possessed two specimens; one, a plate with the subject of Apollo and Daphne 'really painted by Francesco Xanto

¹ Catalogue, Loan Exhibition, p. 426.

During his early time, the lustre tint and signature, "1529. M^o. G^o. Ugubio," having been afterwards added.' (Cat. Shandon Coll., No. 2876.) The other (No. 2875) representing Æneas carrying Anchises from Troy, 'after the engraving by Agostino Veneziano after Raffaele,' is signed and dated 1530. The *Unguento da Rovigo i Urbino*, richly lustred with gold and ruby, as well as being marked with the letter N, the supposed monogram of the engraver M^o. Giorgio at Gubbio.

The Berlin Museum is an admirable specimen, subject the Roman wolf, lustred, signed in colour by Xanto and in lustre by N. (Mark No. 194.)

The British Museum possesses several other choice specimens, lustred, and many painted. One is remarkable as representing the Fall of France, &c. at the battle of Pavia.

The South Kensington Museum is not so rich in lustred works by Xanto.

Among the numerous pieces in various hands,—

The late Mr. Addington exhibited at the Loan Exhibition of 1862 a beautiful pilgrim's bottle by Xanto, representing Mercury conducting Psyche to Olympus, after Raffaele's fresco in the Farnesina; and on the other side an allegory; the letters F. A. R., and the date 1530, the earliest yet noticed, occur on two small square labels.

In the Correr Museum at Venice is a cup dated 1530, and a piece bearing the same date is in the Brera at Milan (Molinier).

Mr. Joseph exhibited in 1862 a very fine circular dish, representing Venus standing on a shell in the sea, with tritons; river gods, &c., partly after Mario da Ravenna's engraving after Raffaele; it bears a shield of arms, and is signed by Xanto and dated 1533.

The fine salver, painted with a composition of more than sixty figures engaged upon the attack and defence of a fortress, being taken from the print by Giorgio Pens after Giulio Romano¹, dated 1529, and representing the taking of Carthage, has been already alluded to as the proof that Xanto worked at the *bottega* of Francesco Silvano. The artist has painted from this design to represent another subject, that of the siege of Goleta, by Charles V., which happened in 1535. 'This is the more curious because the piece, as is evidenced by an elaborate coat-of-arms enriched with the collar of the Golden Fleece painted on the margin of the salver, was executed for a prince of the Gonzaga family, probably Federigo Gonzaga, Duke of Mantua, in whose service Giulio Romano was at the time this salver was painted.'—(Robinson, Loan Catalogue, p. 436.)

A facsimile of the inscription and signature at the back of this dish will be seen among the Marks No. 205. It is painted with great care, and is

¹ See Bartsch, vol. viii. f. 344, No. 86, in print room, British Museum.

PLATE XVI



PLATE. THE BULL OF PERILLUS. ASCRIBED TO ORAZIO FONTANA
Circa 1540



CIRCULAR DISH. THE FLIGHT OF XERXES. SIGNED F. X. 1537. BY FR. XANTO
R.

1877

1877

a fine intact and particularly interesting example of the master. Formerly in the collection of Marryat, in whose 'History of Pottery and Porcelain' it is well figured at p. 64; it passed for a very inadequate sum into that of the Baron James de Rothschild, at Paris. It is greatly to be regretted that the opportunity of acquiring it for our national collections, afforded by the public sale of Mr. Marryat's Collection, was not made available.

Other pieces were painted apparently for other members by marriage of the Gonzaga family; instance one exhibited by Mr. Barker, and described in the Loan Catalogue, No. 5198; and the large circular dish in the South Kensington Museum, No. 1748, '55, each bearing the arms of that family, with various impalements.

Several pieces of a service painted by Xanto, and bearing the arms of the Strozzi family, are extant: as also of one bearing the shield of the Pucci, another Florentine family; and on many other examples the armorial bearings of Italian houses of various parts of the Peninsula are painted on the margin or the centre of the piece, proving the widespread reputation of this artist.

An unusual specimen was in the collection of Mr. H. Scudamore Stanhope, an allegorical subject, painted on a ground of intense black enamel, with groups of rolling clouds in grey; the subject, the clouds, and even the background are brilliantly lustrated with gold and ruby; there is no signature on the reverse, which is, however, entirely covered with the usual 'Maestro Giorgio' lustrous scrolls.

A carefully finished and unusual example is now in the British Museum from Mr. Henderson. On the bright yellow ground Vulcan is depicted forging arrows for Cupid, who is being restrained by Venus; and on the reverse Saturn and Phœbus are represented drawn in their cars. It is probably one of the pieces of a puerperal service, has no signature, but the date 1539.

In the Fortnum Collection are three specimens, two of which were shown at the Loan Exhibition of 1862, and are described in its Catalogue (Nos. 5249, 5255). (See Pl. XVI.)

The following exceptional signatures on pieces by F. Xanto are worthy of note:—

A caudle cup formerly in the Narford Collection has the following capital letters on two labels:—

M. A. X. X.

M. X. A. R.

(Mark No. 207.) A large and fine dish in the same collection is signed in 'bianco sopra bianco,' 'Fra Xanto A. da Rovigo ī Urbino,' on a label

in the foreground of the subject, a stag hunt; with the Pucci arms on the rim.

On a plate also then at Narford, representing the Judgement of Paris, is the following inscription on the reverse:—

1531
Per cui Troia Superba
fu combusta
fauola
Francesco Xanto A uelli di
Rouigo ī Urbino . psse

We may here mention certain Greek and Roman characters and others not of any language, which Xanto has sometimes introduced on shields, banners, &c., in the subject. These have been frequently mistaken for marks, but the writer believes that they are merely ornamental, or at most monograms of the owners of the pieces; several are given in Chaffers and Jacquemart.

A considerable number of pieces has been noticed at the end of the titular inscriptions on which occur the words 'nota,' 'historia,' 'favola.' On placing several of these pieces together, with others by Xanto, Sir A. W. Franks believed that, without seeing the inscriptions on the reverse, he could distinguish them by their style from those signed by Xanto; and as these words had never been noticed on a piece with Xanto's signature, it was inferred that, although there was great general similarity in the painting, they must be the works of a pupil or an imitator. The plate last referred to as then in Mr. Fountaine's Collection, by Xanto, and one of the Strozzi service, on which the writer observed Xanto's initials accompanied by the word 'nota,' would, however, rather weaken the conclusion arrived at, that pieces on which these words occur are never by Xanto, but by an imitator. They are painted quite as forcibly as those by Xanto, the leading peculiarity being a brown tone in the flesh tints, and a harder outline. The writer would, however, suggest that these differences may only arise from a temporary manner, and the use of somewhat different pigments by Xanto himself, who is proved by the above examples to have added the words 'favola' and 'nota' to two at least of his signed pieces; and, moreover, there are some pieces inscribed with those words, without Xanto's initials, but which have the greatest resemblance in manner to his usual works.

Among the Marks (Nos. 208, 9) will be found two facsimiles of signatures on pieces in the British Museum, by this supposed pupil or imitator, whose existence, though doubted by the writer, is not disproved by the

fact that Xanto did occasionally use those words after his descriptive inscriptions.

The finest example of such works with which the writer is acquainted is a large circular dish formerly at Narford, representing the burning of Troy, with the word 'historia' on the reverse after the description of the subject, and no signature.

We have no evidence to confirm Passeri's supposition that BATTISTA FRANCO painted pieces and initialled them with the letters B . F . V . F . That artist was called to Urbino in 1540, by Guidobaldo II, to make designs for various pieces, and it has been stated that these initials were observed on some of the vases in the Spezieria, at Loreto. He returned to Venice, where he died in 1561; one of his cartoons for a plate is in the British Museum, and others are preserved.

In the Mazza Collection at Pesaro, No. 168, is a plate representing Cupid and other figures, which on the reverse is inscribed 'Unica umana Battista unica 1532'; it has been supposed, without any authority, to be a work of Franco's.

Of FRANCESCO DURANTINO, of Urbino, we know nothing more than his signed works, and one of these gives rise to the question whether or not he ought to be ranked among the potters of Urbino, or as having a small establishment of his own at 'Bagnolo' or 'Bagnara' near Perugia. Among the Diruta wares will be found a piece by an inferior artist (No. 2432) in the South Kensington Museum signed as having been made in 'Bagnorea' in 1691.

It may also be here mentioned that the plate of the Narford Collection made at Venice 'in Chastello' is painted in a manner which has great affinity with that of Francesco Durantino.

A plate in the British Museum representing the meeting of Coriolanus and his mother is signed 'francesco durantino 1544.' (Mark No. 211.)

In the Casa Patrizi at Venice is a vase signed 'Francesco Durantino. 1545' (Urbani de Gheltof).

The Marquis d'Azeglio had a tazza which was covered by the portrait head of Raffaele, on a dark blue ground; a work which Sir J. C. Robinson agreed with the writer in assigning to Francesco Durantino (see Urbino and Bagnara); and knowing the high qualities of that artist, both in drawing and colouring, as evinced by a tazza in the British Museum and other pieces, we see no reason against the suggestion that he may also have been the painter of this exceptionally fine work.

An oval cistern formerly in the collection at Narford Hall, painted with subjects after Giulio Romano, is signed 'Francesco Duranno Vasaro, a mōte Bagnolo d Peroscia 1553.'

Mr. Ross had a plate, subject the Flaying of Marsyas, inscribed:—
'*vilan scurrichato mā de Apollo. A mote bagnolo 1547.*'

From this it would appear that he had either established a *botega* on his own account at probably the village now known as Bagnara, near Perugia, or was working there for a maestro.

The South Kensington Museum possesses a similar cistern from the Soulages Collection by the same hand, but not signed. (No. 533, '65.)

A plate, painted with great care, and approaching to the manner of Orazio Fontana, was in the Narford Collection. It represents the arrest of a gentleman, with landscape background; it is signed on the reverse with the letters F. D. and the date 1543. A careful comparison with the signed plate in the British Museum confirms the writer in assigning this piece to Francesco. (Mark No. 210.)

A tazza in the Spitzer Collection, Orpheus descending into Hell, is marked F. (\$) D.

A yellow tone of flesh, flowing drapery, animals, particularly horses, drawn with great vigour of action, a fine and delicate outline, with careful execution but occasional weakness of effect, and a peculiar softness of tone on some of the smaller and more distant figures, are characteristic of this artist's style; the landscape executed with care and good effect. An example in the British Museum has, however, all the richness of colour and force of effect of the works of the Fontana.

GUIDO MERLINGO or MERLINI or NERGLINO seems to have been a proprietor of a *botega* in Urbino, although his name does not occur as the actual painter.

A dish, deep blue, with the signs of the zodiac round the rim, is signed 'Fate in botega di Guido Merlingo Vasaro da Urbino in San Polo adi 30 di Marzio 1542.' The San Polo here mentioned is probably the suburb of Venice, so called, to which other signatures refer. (See Venice.)

In the Brunswick Museum a dish representing Mark Antony is signed 'fate in botega de Guido de Nerglino.'

In the Louvre (G. 357) is a plate, subject Judith and Holophernes, signed at back 'ne 1551 fato in Botega de Guido Merlino.'

The Rev. T. Berney had a large plate painted in the same *botega* representing a battle subject, coarsely painted, in the style of the later Urbino wares. To the titular description is added 'fate in botega d Guido Merlino.'

CAESARE DA FAENZA worked in his fabrique about 1536, as proved by an agreement dated 1st January in that year, in which he is styled 'Caesare Care Carii Faventinus' (Pungileoni).

Among other recorded names are those of—

<i>Federigo di Giannantonio,</i>	} <i>who worked about 1530.</i>
<i>Nicolo di Gabriele,</i>	
<i>Gian Maria Mariani,</i>	
<i>Simone di Antonio Mariani, about 1542,</i>	
<i>Luca del fu Bartolomeo, about 1544, and</i>	
<i>Guy, from Castel Durante.</i>	

FRANCESCO SILVANO had a *bodega* in Urbino, at which Xanto worked in 1541, as proved by the signature on a plate representing the storming of Goleta (vide Xanto).

GEORGIO PICCHI or PICCI, the younger, of the Durantine family, painted at Urbino. Pieces signed by him are extant. Borders of Cupids among clouds and covering the surface are a favourite decoration.

GIRONIMO OF URBINO is also one of the later artists.

In the Berlin Museum (No. K. 1818) is a large plate painted with a view of the Villa d' Este at Tivoli, with gardens, &c. It is inscribed '*il sontuosiss° et ameniss° palozze e giardini di tivoli fatto in Urbino del 1575 die 3 de Augusto Gironimo d' tomaso fecit.*'

M. Riocreux mentions a plate with grotesques on white ground, and subjects in *camaieu* signed 'Gironimo Urbin fece 1583.'

There is a striking piece by this artist in the South Kensington Collection (Mark No. 215), to which we have already referred.

RAFAELLE CIARLA worked under Orazio Fontana, and is stated to have gone to Spain with an assortment of vases. Could it be that he went in charge of the service painted by order of the Duke of Urbino for Philip II of Spain, at Orazio's fabrique, and on which that maestro is said to have worked? (Marryat.) He painted about 1530-60.

GIULIO OF URBINO accompanied Camillo Fontana to Ferrara; he seems also to have worked elsewhere.

Vasari mentions him in connexion with the works produced at Ferrara.

A large jug in the Museum of the University of Bologna is signed by this artist, 'Giulio da Urbino in bottega di M'. Alessandro in Arimin'; it is decorated with trophies and a subject from Ovid.

On a large ovoid vase, one of a pair in the Castellani Collection, painted with figures of Justice, cupids, masks, &c, was the inscription 'Christofan-de-Urb.'

ITALIAN PAINTED WARES

THE PATANAZZI.

Of the productions of the Urbino potteries are the productions of the members of the Patanazzi or Patanazzi family. They do not appear to have been regarded as the former eminent artists as masters of a fabrique, but rather as the establishment of Joseph Batista Boccione, as we are informed by a signed example. Passeri only mentions them as being of Urbino, and as finding their names inscribed on specimens, which are numerous. One of these is in the South Kensington Museum: a large dish (No. 2612), signed ALF. P. F. VRBINI. 1606.

A large oval dish which belonged to J. Swaby, Esq. with raised masks and compartments of subject in the style of the fine pieces of the Fontana fabrique, but sadly deficient in their excellence of painting, has the signature 'Alfonso Patanazzi fe. Urbini, in bottega di Jos. Batista Boccione 1607,' by which we learn that the Patanazzi were not owners of a *bottega*.

Another example, a large circular dish painted with the Judgement of Paris, and signed 'Alfonso Patanazzi feci,' was in the possession of Monsignore Capran, at Rome.

M. Piot states that Alfonso also worked at Pesaro.

The Marquis d'Azeglio had a portion of an inkstand signed 'Urbini Patana fecit anno 1584.' It is figured by Delange, Recueil, pl. 100.

The initials A. P. occur on pieces attributable to his hand, and on a large dish in the Passalacqua Collection were the letters O. A. P. P. 1548, an early dated piece.

The name spelt PAGANUCCI was inscribed on a tazza in the Bale Collection, subject the Rape of Helen, after Giulio Romano.

Alfonzo Patanazzi's style is coarse but free, the colours having a pervading brown tone, the features strongly marked and the outline careless, but the general effect not wanting in breadth and boldness.

In the Spitzer Collection was a pair of vases with serpent handles, signed on the plinth M^o. ANTONI · PATANZI · VRBINI · 1580, the only known example by a hitherto unrecorded member of this family.

A large cistern was in the Fountaine Collection, having the inscription, '1608, Urbini ex figlina Francisci Patanati,' and is by another member of the family. (Mark No. 235.)

The initials F. P. 1617 on a piece, No. 367 of the Delsette Collection, is probably of the same; it had the bust portrait of a woman in the centre with surrounding trophies.

The colours used in the Narford specimen are less brown than those of Alfonso, and the style of painting reveals a hand found on many pieces, decorated with subject and grotesques, of the later period. Many

PLATE XVII



PLATE. ST. JOHN AT PATMOS. URBINO
Circa 1550



BASIN. BY ALFONZO PATANAZZI. URBINO
Circa 1590

plates of a service bearing the arms of a bishop of the Contarini family were in the Narford Collection, and probably by Francesco Patanazzi.

The letters E. B. with two shields of arms are on a puerperal cup seemingly of the Patanazzi school.

The young *Vincenzio* is the last whose name occurs. Passeri cites a piece signed by him 'Vincenzio Patanazzi da Urbino di eta d'anni tredici, 1620.'

Another plate by this youthful phenomenon was in the collection of Monsignore Cajani at Rome, representing the Expulsion from Paradise. It is a most inferior production, and not meritorious even for a young artist of only twelve years, as we learn by the signature. (Mark No. 237.)

Several pieces of a service exist, painted in the careless manner of the decadence of the Urbino fabrique, having inscriptions on the back descriptive of the subjects, and written in the French language. Some of these were in Mr. Fountaine's Collection; the quality of their paste and glaze, the tone of the colours, and the general technique of these plates would lead to the conclusion that they were made at Urbino or at Pesaro. M. Jacquemart (*Merveilles de la Céramique*, pl. 2, p. 280) considered that they were probably made in France by some of those Durantine or Pesarese artists who are recorded as having emigrated to, and established potteries in, that country. We were inclined to think it equally probable that they were executed in Italy for a French order, and inscribed accordingly. We have a similar instance in the noble pieces of the best period with Spanish legends from 'Amadis de Gaul,' evidently works of the Orazio Fontana *botega* made to order for a Grandee of Spain.

But the researches of M. Natalis Rondot have convinced us that in all likelihood these pieces were made at Lyons for the most part by artists, whose names he records, emigrants from Urbino, Pesaro, Genoa and elsewhere, who had established themselves in France¹.

Several examples of various dates and by various hands are preserved in collections on which the words 'in Urbino' only inform us of the place of their production, without telling us by whom, or in whose establishment they were made. The following are from some of them:—

In the Narford Collection, a plate: subject, Mucius Scaevola; signed at back '*In Urbino 1533*.'

The Marquis d'Azeglio had a plate: subject Diana and Actæon; inscribed, '*1534 Urbini*.'

A plate representing the Prodigal Son, after Dürer, is in the Museum of the University at Bologna; it is inscribed, '*In Urbino 1543*.'

¹ Natalis Rondot, *Les Potiers de terre Italiens à Lyon au seizième siècle*. 8vo, Lyons, 1892.

In the British Museum is a plate: subject Hercules carrying off the columns; inscribed '*Vrbi*. 1542.'

On a dish formerly in Mrs. D. M. Davidson's Collection is the curious inscription, 'Nel anno de le tribulationi d' Italia adi 26 de Luglio ī Urbino' (? by Xanto): subject, a priest kneeling to St. Mark.

Others are accompanied by initial letters.

in Urbin PTTE F^{co} occurs on a plate in the Fortnum Collection: subject, St. Luke seated on a bull, and holding an open book. (Mark No. 220.)

T. R. F. occurs on a vase which was in the Debruge Collection:
1587 the subject of the Israelites gathering Manna.
fatto in Urbino.

L. V. on a fine plate, formerly in the Narford Collection.
Urbino.

1533 on a plate: subject David and Goliath; in the Louvre
Urbino (No. G. 315), ascribed by M. Darcel to the school of
L Xanto.

ī Urbino B on a plate: subject Hector and Achilles in the river Xanthus; was in the Collection of the Rev. T. Berney.

In the Louvre (Sauvageot Collection, G. 440) is an *aiguière* formed of alternate convex and concave bands, with dolphin mouth and serpent handles, decorated with grotesques and signed 'VRBINO 1604 P.'

Other initialled pieces, variously ascribed to this fabrique, but of which we have not the marks in facsimile:—

G. M. on a plate: the baptism of Christ; supposed by M. Jacquemart to be the initials of Gianmaria Mariani.

G. on a large plate, representing the Parnassus, after Raffaello, with grotesques on the reverse; Baron Gust. de Rothschild Collection, at Paris.

. f . L . R . These letters are on a plate representing a lion hunt, richly coloured after Marc Antonio; it was in the Berney Collection, and 'it has been suggested that the initials stand for Francesco Lanfranco Rovigense. The same letters, in conjunction with the signature of Maestro Giorgio, dated 1529, are on a plate—subject Jupiter and Semele, Addington Collection (Chaffers).' We would suggest that the second letter may be an ill-formed X, and

that 'Francesco Xanto Rovigense' may be the interpretation, an opinion agreeing with that of Sir J. C. Robinson. (Loan Catalogue, No. 5240.)

The letter S occurs on a plate in the Alphonse Rothschild Collection, which M. Darcel attributes to Urbino.

Ojone. On a plate, No. 345, Campana Collection: subject Joshua commanding the Sun to stand still; painted in the manner of the Fontana (Chaffers). (We cannot find this piece in M. Darcel's Catalogue of the Louvre Collection.)

In the Delsette Collection, No. 835, was a large dish, subject Acis and Galatea, signed 'V R°.'

And No. 692, a landscape plaque, signed '*Giovanni Peruzzi dipinse.*'

With the exception of the large dishes before alluded to, and some few others, the wares of Urbino, as a rule, are not ornamented on the reverse. The more usual pieces are edged with a yellow line, which is repeated round the foot or central hollow, in the middle of which the titular inscription or date is written in manganese black, dark olive, or blue colour. The outlines and shading are of a greenish grey tone varying in intensity. The paste is sometimes of a pink hue, produced by the colour of the clay shining through the glaze, but in other cases of a purer white. In the 'sopra bianco' grotesques the ground is rendered unusually white by an additional surface of *terra di Vicenza* or *bianco di Ferrara*; the glaze is of fine quality and even surface. It may be here noticed that the wares known of the Lanfranco fabrique at Pesaro have similar characteristics, and it is not possible to distinguish between them.

Some wares of a better class were produced at Urbino during the last century; in the South Kensington Museum is a lamp (No. 6856) made, as the inscription tells us, at the *Fabrica de Maiolica fina* which was established or conducted in that city in 1773 by a French artist named Rolet. We previously hear of him at Borgo San Sepolcro in 1771.

In the Berlin Museum (No. K. 2265) is a plaque painted with a landscape in the manner of Castelli; it is marked 'Urbino 1705.'

CITTÀ DI CASTELLO.

This site is referred to by Piccolpasso in respect to the use of certain earths and colours '*alla Castellana*,' and to the application of an *engobe* and the decoration of pieces by the *Sgraffio* process, which he minutely describes. On these subjects we must refer the reader to the abstract of Piccolpasso's MS., and to the description of the '*Sgraffiati*' or Incised wares. Sig. Urbani de Gheltof would infer, from those early references, that the *Sgraffio* mode of decoration was first adopted at Città di Castello; there can be no doubt that it had a high reputation for such wares.

BORGIO SAN SEPOLCRO.

On a lamp, formed of faience of a blueish white shade, painted with garlands of flowers, &c., in colour, is written under the foot, 'Citta Borgo S. Sepolcro a 6 Febraio 1771. Mart. Roletus fecit.' This French painter on faience worked also at Urbino, and like the members of the Terchi family seems to have been of a roving disposition.

SAN QUIRICO D'ORCIA.

Cardinal Flavio Chigi established a work here about 1714, inspired with the idea of reviving the art of painting on faience. It was directed by Piergentili, a painter who had given some study to the celebrated vases by Orazio Fontana. On his death Bartolomeo Terchi, Feschi, or Ferchi, seems to have worked at, or directed, the establishment, for in the Louvre (Campana Collection, No. G. 601) is a plaque representing Moses striking the rock, and signed '*Bar Terchi Romano in S. Quirico*.' We shall meet with this wandering artist again at Bassano. With other members of his family he seems to have worked at various potteries throughout Italy, and examples occur on which his or their signatures appear, only accompanied by the patronymic '*Romano*,' and which are of course difficult to assign to any one of the fabriques at which we know them to have worked. Some large vases in the Berlin Museum, partly

enamelled and painted, partly terra cotta biscuit, gilt, are signed '*Bar Teschi Romano*,' evidently an error, or arising from the running of the letter r in the firing. Another variety, omitting the concluding letters of the name, is on a plaque which also may have been painted at Siena or San Quirico (Mark No. 246).

*Bar: Terc
Romano*

Ferdinando Maria Campani, before going to Siena, worked also at this fabrique; its productions were not sold, but given as presents by the Cardinal.

CHAPTER III

STATES OF THE CHURCH

DIRUTA.

WE have very little positive information in respect to this fabrique. Alluded to by Passeri as a pottery near Foligno, where pieces were produced remarkable for the whiteness of the paste, we are led to the supposition that he may have confounded the wares produced at other neighbouring localities with those made at Diruta; neither does he inform us whether it produced lustred wares, or only those of polychrome decoration. A few years since certain plates came under the notice of collectors inscribed 'In Deruta,' the subjects painted in blue outline, and lustred with a brassy golden colour. Doubt and uncertainty had long existed as to the spot where the large *bacili*, and other pieces of a well-known and abundant ware, lustred with a golden pigment of peculiarly pearly effect in certain lights, had been produced, and the discovery of these signed examples, having a somewhat similar metallic enrichment, caused connoisseurs to grasp at the, perhaps hasty, conclusion, that to Diruta must be assigned all such wares of early date and hitherto unknown locality, and that Diruta must have possessed a pottery at a very early time and of an important character.

The statement made without quoted authority by Passeri, that these well-known *bacili*, enriched with *madreperla*, as also some of gold and ruby lustre, were the produce of Pesaro, and his assertion in support of this that many of them bore portraits and armorial insignia of noble Pesarese of the latter half of the fifteenth century, was negatived, it was thought, by the discovery of these signed examples.

As in the case of Caffaggiolo, when pieces became known among col-

lectors on which the name of that then forgotten Castello was inscribed, in the excitement at their first discovery, and from their approximation in general character, we were led to ascribe many pieces to Caffaggiolo that really had been made at Faenza.

So with Diruta, plates and tazze became known in collections, some lustred, some only polychrome, none of the former of earlier date than 1544, nor of the latter than 1535, and bearing the name of that *borgo*. Confirmation of the existence of such potteries was also afforded by the statements of Passeri and of Piccolpasso, who tells us that they had been worked from early time. Local evidence of the former existence of these works was first made known by the late M. Eugène Piot, 'cet amateur si délicat, qui doublait un marchand des plus habiles'—to use the words of the late M. Alfred Darcel. In the course of one of his collecting tours in Italy, M. Piot visited Diruta, and happening to arrive at a time when some roadway was being made or altered, the rubbish heaps of the old potteries were disturbed, revealing fragments of the wares there formerly produced, which led him to the conclusion that Diruta was the spot whence all the early lustred wares had emanated. In their enthusiasm at this discovery M. Piot and some other learned French writers on Italian faience at once adopted the somewhat hasty conclusion that all the early lustred wares, including those *bacili* with *madreperla* which, mainly on the statement of Passeri, had hitherto been ascribed to the potteries of Pesaro, were the production of Diruta and of nowhere else. More recently M. Émile Molinier, for whose opinion as for that of M. Piot we have the highest respect, visited the site of those ancient potteries, confirming M. Piot's statement as to the existence of fragments of early lustrous wares, others of which he discovered and brought away.

Upon the evidence of these fragments M. Molinier joins in the opinion adverse to Passeri's statement that the early lustred *bacili* were made at or in the neighbourhood of Pesaro, declaring his disbelief that lustred wares were ever produced at that locality. But as we have documentary confirmation of Passeri's assertion that important potteries existed at Pesaro in early times, and as his statement of the excellence of the wares produced at the Lanfranco bottega in the sixteenth century is fully confirmed by the signed and dated piece now in the British Museum, the comparison of which with the Stowe vase and other fine specimens reveals their origin, we think we ought to hesitate before arriving at such strong negation of Passeri's statement that those lustrous wares were also made at Pesaro. It is precisely this material evidence which chance afforded to M. Piot at Diruta, and which local opportunity assiduously and critically applied afforded to Professor Argnani at Faenza, that should be sought for at

'*Le Gabice*,' a distance of some six miles from Pesaro, and at other sites of potteries in and about that city, before the too sweeping sentence is passed that none of the early lustred *bacili* were there produced, and that Passeri's assertion is without foundation. To quote from one of M. Émile Molinier's later works: 'Qui sait quelles découvertes nous réserve le sol de l'Italie; le jour où l'on voudra faire quelques fouilles sur l'emplacement des villes qui ont été des centres importants de production céramique, ce jour-là on en apprendra certainement très long sur la faïence italienne.'

The fragments brought by M. Molinier from the Diruta rubbish heaps, which he kindly permitted us to examine, certainly confirm his and M. Piot's opinion, that many of the early *bacili* with lustrous surface were the produce of those potteries. Some are precisely of that well-known character with yellow backs and pearly lustrous faces; others more distinctly of the type of those brassy lustred wares which have always been assigned to Diruta; but still more remarkable are some pieces, in every respect agreeing with the Hispano-Moresque wares of Valencia, and thus giving rise to the question as to whether some such, accepted as of Spanish production, may not have been the workmanship of Moorish potters who had emigrated to Italy, seeking work and perhaps introducing the art of lustrous surfacing to the potteries of Diruta and of Pesaro.

It has been suggested¹ that as *Agostino di Antonio di Duccio*, the pupil of *Luca della Robbia*, went to Perugia, and there executed a work in enamelled terra-cotta on the façade of the church of S. Bernardino in the year 1461, it may be considered probable that he established this fabrique in the neighbourhood, and that its productions must have been of a highly artistic character (Jacquemart). The only known pieces inscribed with the name are, however, by no means of such high merit when compared with the productions of other furnaces, and the earliest date is 1535. But of anterior production and much finer quality are those unsigned pieces which, differing materially in character from the known wares of Gubbio, are with every probability ascribed to the Dirutan furnaces.

Castel di Diruta or Deruta is a *borgo* or dependency of Perugia, in what were the States of the Church, on the road from that city to Orvieto, by Todi. It is but a few miles from Perugia, within an easy day's journey of Gubbio; and although we are now assured that potteries existed there from an early period, of the wares they produced we know nothing but some few fragments. It is not improbable, as is stated, that Agostino di Duccio may have availed himself of them in preparing his work for San

¹ V. Lazari, *Notizia della raccolta Correr*, p. 59.

Bernardino, and have given useful instruction in respect to the stanniferous glaze.

The mode of application of this metallic enrichment appears to have been little known in Tuscany, and certainly never practised at the furnaces of the Della Robbia family. Passeri's assertion, although not proved by positive documentary evidence, or the existence of signed and dated examples, is we think worthy of acceptance, perhaps under protest and awaiting further research, that the use of the metallic lustre, probably derived from Moorish potters and adopted at Pesaro and Diruta, was communicated to Gubbio, its subsequent great centre.

It is extremely difficult in many instances to decide with any degree of certainty, as to whether some individual early specimens of the lustred ware alluded to above be of Pesaro, of Gubbio, or of Diruta workmanship; the similarity of the process necessary to these productions entails a corresponding similarity of result, but we notice generally a somewhat coarser grounding, a golden *reflet* of a brassy character, a ruby, when it (rarely) occurs, of pale dull quality, looser outlines of a colder and heavier blue; and in the pieces not lustred, the same tones of colour, a dark blue approaching to that of Caffaggiolo in depth but wanting its brilliancy, the use of a bright yellow to heighten the figures in grotesques, &c., in imitation of the golden lustre, and a thin green. The drawing is frequently of an inferior stamp, and a certain *tout ensemble* pervades the pieces difficult to define, but more or less prevailing.

The first documentary evidence of the Diruta potteries we owe to the investigations by Professor Adamo Rossi and the Count Conestabile among the archives of Perugia. These were published in the *Giornale di erudizione artistica* at Perugia in 1872, the same year in which the Catalogue of the Maiolica, &c., in the South Kensington Museum was published, but too late for the results of their researches to be included in the latter work. Subsequently M. Charles Casati included them in his *Notice sur les Faïences de Diruta*, Paris 1874. Eight records are referred to giving the names of potters working at Diruta. The first is of March 19, 1387, an Act by the notary Francesco de Angeluccio by which *Giovanni di Andrea Venturella* acknowledges to have received, from the vase makers of Diruta, the sum of six livres for expenses at the procession of S. Ercolano.

The second is an Act of Constitution, written in the vulgar dialect, of a society for the making of vases at Diruta; and is dated Oct. 20, 1475. It is between *Agnolo* and *Michalagnolo di Annibale* on one part and *Pietro Cristofano* and *Giapocho di Francesco detto Franciuolo, vasari*, of Diruta and the *Comte di Perugia* on the other part, '*di fare una arte di vasa*' at the

furnaces of the said *Michalagnolo* situate at *Montenero* in the district of *Diruta* on the other side of the *Tiber* towards *Perugia*, &c. *E ancho promecte el dicto Agnolo et obligase de pagare nel principio de dicta compagna tutti li denare che bisogneranno per piombo, stagno, terra ghreta, zaffora e generalmente per tucti li colori oportuni e che bisogneranno in lo paese nostro a la dicta arte et ancho per lo cocime.*

From this we learn that tin for the stanniferous enamel was in use there in the year 1475.

They further agree to bring to, or erect, all necessary mills and instruments requisite for carrying on the work at the premises of the said *Michalagnolo*.

Also, in regard to the sale of their produce at fairs, &c., and the expenses attending thereon, &c.

The third document dated Oct. 9, 1488, is a contract for the sale by *Cecco di Bartolomeo, detto del Bianco* and *Bernardino di Matteo detto Bellomo* to a merchant of *Perugia* of '*tres salmas laborerii subtilis terre cocte de quo laborerio ipsi laborant et sunt magistri.*' By the notary *Tancio di Nicolò*.

The fourth document in the *Perugian Communal* archives grants the rights of citizenship of *Perugia* to an artist of *Faenza* who wishes to establish himself at *Diruta*, one *Lazzaro di Battista di Faenza* '*qui fuit et est vasarius et artem vasariorum exercuit et exercitare intendit et venit ad habitandum in castro Diruti.*' Jan. 21, 1511.

The fifth is an Act of the Papal Government, a rescript from the Cardinal *San Vitale*, Legate for *Umbria*, and is dated March 31, 1513. It is in the communal archives of *Diruta*, dispensing the inhabitants thereof from payment of certain fees, contributions, &c., in regard to the market held at *Diruta* on Wednesday of every week, and because '*istic ea figulina exercetur quae in bona jam Italie parte nota est et habetur in precio.*' And this because the inhabitants need encouragement from the State, their country being unhealthy and exposed to depredations.

The sixth is a contract passed under the hands of *Maestro Ercolano di Francesco*, notary, dated Jan. 24, 1521, by which the Prior and confraternity of *San Antonio di Diruta* engage to furnish every year to the rector of the church of *S. Antonio* at *Perugia* '*otto scudelle, otto piatelletti otto tondi ed otto scudellini col segno del tau, e depinti con le armi in azzuro di esso rettore.*'

The seventh document is a decision by the Vice-Legate of *Perugia*, *Monsignore Michele de' Torri*, dated Jan. 19, 1554, upon a difficulty arising between the *colleggio dei vasai* of *Perugia* and one *Pieragostino*, a maker of faience at *Diruta*, '*figulinam exercentem Diruti.*'

The eighth and last of the documents brought to light by Professor

Adamo Rossi is dated Jan. 18, 1588, by which we find that the Cardinal Gaetano, on a protest from the Comune of Diruta, deprives Cesare di Alexandro di Christoforo di Diruta of the privilege which he had accorded him, to gather throughout the province of Umbria fragments of broken glass and bottles, for use in the fabrication of faience.

These documents afford us two facts in respect to the Diruta potteries, viz., (1) That there were potteries, we know not for what character of wares, established there as early as the eighth decade of the fourteenth century, 1387. (2) That the use of tin, doubtless for the production of the stanniferous enamel, was known and practised at Diruta (or, there then introduced?), in the last quarter of the fifteenth century, 1475. We learn nothing of the lustring process, nor do any preparations of copper or silver appear in the list of '*li colori*' named in this last deed.

A more direct piece of evidence is furnished by a passage in the *Descrittione di tutta Italia* by Leandro Alberti (ed. Venezia, 1553, fo. 85 verso), in which we read '*Sono molti nomati i vasi di terra cotta quivi fatti per esser talmente lavorati che paiono dorati. Et anche tanto sottilmente sono condotti che infino ad hora non si ritrova alcun' artefice nell' Italia che se li possa agguagliare, benché assai sovente habbiamo isperimentato et tentato di far simile. Sono dimandati questi vasi di Majorica per che primieramente fu ritrovata quest' arte nel isola de Majorca et quivi portata*¹'.

We must bear in mind, however, that this was written in the advanced sixteenth century, when the art, particularly as regards the use of the lustre enrichment, was in its decadence. It is also remarkable that Alberti makes no allusion to the glories of Gubbio, the resplendent works of Maestro Giorgio; but less so that he does not refer to the lustred wares of Pesaro, seeing that their production had probably ceased some half a century before he wrote.

We take this extract from Alberti to be of less value in support of the claims of Diruta, than the letter from Pope Sextus IV in 1474 thanking Costanzo Sforza for a present of earthen vases sent by that Lord of Pesaro, and prized as gold or silver; and that from Lorenzo il Magnifico to Malatesta, thanking him for a similar present of wares, doubtless made at Pesaro (vide p. 145), and which 'being quite novelties in these parts' must have had some such special characteristic.

The earliest dated piece known to us was in the Castellani Collection—a votive plaque, two women seated on a bed, four persons kneeling around; a figure of the Madonna in the sky: below is the date 1505, and inscribed

¹ Quoted by Labarte in his *Histoire des Arts industriels*, and again by M. Émile Molinier, *Les Majoliques Italiennes en Italie*.

round AVENDO · IO · IOBE · DOE · AMALATE · IN · CHASA · MERECOMMANDAE · AQVISTA · GLORIOSA · VER · MARIA · EF · SAO · (see Mark 247).

A plate with sphinx on dark blue ground, signed '*fatta in diruta 1525*,' is in Mr. Salting's Collection.

In the Fountaine Collection was a tazza, grotesques *a candeliere* on blue ground, inscribed '*1535, fatta in Diruta*'; figured in Delange's Recueil, pl. 40. M. Jacquemart refers to a tazza then in the collection of the Countess de Cambis, since in that of Spitzer, subject Cupid and Apollo, in pale and crude colours, signed '*Francesco Urbini, i Diruta, 1537*.'

The exceptionally excellent pieces assigned with probability to Diruta are, a tazza in the Louvre, having the helmeted head of Roma in profile, after G. B. del Porto, outlined and shaded in blue, and lustred with a brassy gold, and another in the Hôtel Cluny, with the subject of Diana and Actaeon, admirably drawn in similar colour, and similarly enriched, perhaps by the same unknown artist. It has at the back the mark No. 252.

In the Basilewski Collection was a fine plate, grotesques in blue on gold ground. It is figured in Delange's Recueil, pl. 44.

Mr. Fountaine had a fine *tondino*, having the portrait of a lady in the sunk centre, outlined and shaded blue, with light golden lustre on a dark blue ground.

In the British Museum, from the collection of the late Mr. Henderson, are two plates, grotesques in blue on the white ground, and without metallic enrichment, for which enrichment they may have been intended.

The works of 'El Frate,' of whose name or order we are not informed, are the most numerous signed pieces of the Diruta fabrique which have descended to us. They date from 1541 to 1545. His style is generally loose and inaccurate, the design traced in brown or blue, a brassy golden reflet, the enamel dull, and in all respects inferior to the painting of the Louvre, the Cluny, and other earlier and finer plates referred to above.

In the Pourtalès Collection was a plate with subject from Ovid's Metamorphoses, lustred and signed '*El Frtr i Deruta pt 1541*.'

In the Louvre, No. G. 575, is another; subject, the birth of Adonis, also lustred and by the same hand, with the date 1542.

Mdme la Baronne Salomon de Rothschild had one, Apollo pursuing Daphne; signed '*Febo Dafene in Deruta, 1544*,' with a large letter P in lustre colour. (Mark No. 254.)

In the church of S. Pietro at Perugia the sacristy is paved with tiles painted on brick-red ground and dark blue border, foliated scroll work, &c. It is dated 1563 and is probably of Diruta¹.

Mr. Barker had a fine specimen, engraved in Delange's Recueil, pl. 45,

¹ Molinier, Majoliques Italiennes en Italie.

the subject Alexander and Roxana, painted in blue, and with a rich golden reflet; it is signed '*deruta fe el frati pemse.*' (Mark No. 255.) It was in the Delsette Collection, and in 1870 in that of M. Dutuit of Rome.

Signore Rafaelle de Minicis of Fermo, had a plate inscribed '*di parlamto di corvo e dlla cornice i druta el frate pinsi, 1545.*'

In the Louvre is a plate (No. 576, Campana), subject from the Orlando Furioso, Rodomonte carrying off Isabella, '*1545 in deruta frate fecit.*' (Mark No. 258.) Another in the same Museum, No. 582, has a similar signature.

One in the Salting from the Spitzer Collection was similarly dated and signed '*el frate pinsi.*'

M. Basilewski, of Paris, had one of the finest pieces with which we are acquainted. We recollect it in the collection of Monsignore Cajani, at Rome. It is a large dish the whole surface of which is covered with the subject of Santa Cecilia, after Raffaelle, richly lustred with the golden pigment so characteristic of the Diruta wares. On the reverse is a mark consisting of a large letter F crossed with a florid paraph, and surmounted by a ~

This may probably also be the work of the Frate, and the mark may so signify; the drawing is somewhat careful, but the colouring weak.

In the Louvre, probably by another hand and without metallic lustre (No. G. 582, Campana), is a plate, subject a Roman triumph. On a pedestal is inscribed the name 'Ant. Lafreri,' after whose engraving it is painted; on the reverse, '*jn deruta—554.*'

M. Jacquemart ascribes all the vases formed as pine cones to the earlier period of this fabrique, but we cannot entirely agree in that general conclusion.

He is probably more correct in assigning to it those pieces with grotesques in rilievo, outlined with blue and lustred with pale gold, of which No. 1804 in the South Kensington Museum is an example. The finest piece of this type with which we are acquainted is a large plate in the British Museum, having for central subject Mucius Scaevola, painted in blue outline; raised grotesques and gadroons outlined and grounded in blue fill the outer border, and the whole is richly lustred in gold.

The Louvre also possesses two good examples, and in the Museum at Arezzo is a rilievo of the Adoration of the Magi, probably of this fabrique but having great affinity to the works of M^o. Prestino, from which it is difficult to distinguish some of these pieces. In the Visconti Collection was a plate, with central female portrait and the letter S on blue ground, the border of grotesques in rilievo on grey.

On a plate, having the bust of a heroine, border imbrications and branches of fruit *à reflet*, inscribed *RATIO · PO ·* perhaps of *Diruta* or *Gubbio*; in the collection of Sig. A. Castellani, who suggested that it might be by *Orazio Pompei* who from Castel Durante went to the Abruzzi.

The letter D, with a paraph, occurs on painted pieces, mostly of inferior artistic quality; such is No. 4342 in the South Kensington Museum. We have also noticed it on pharmacy vases and on a plate formerly in the possession of the late Mrs. Bury Palliser, with subject from the Orlando Furioso, La morte de Zerbino (Mark No. 256).

In the Louvre is a plateau (G. 573), which M. Darcel ascribes to the earlier period of the fabrique, but which we should think of later date, having central medallion with profile bust of a female, and surrounded by rayed and other ornament of somewhat oriental style, not lustred but painted in pale green, orange yellow, &c., on the reverse of which is the letter S with a paraph (Mark No. 259).

The letters C · B occur on a dish ascribed to this fabrique on uncertain authority and painted with the arms of Montefeltro. It belonged to Count Nieuwekerke (Chaffers).

The letters C · V 'The initials probably of Giorgio Vasajo whose name occurs on a piece which belonged to Count Baglioni of Perugia' (Chaffers).

M. Jacquemart quotes a piece of the last century, a plateau painted with grey-blue flowers in white reserves on a 'chamois' ground, and inscribed in the centre, '1771 *fabrica di Majolica fina di Gregorio Caselli in Deruta.*'

The plaque which is the main object of M. Casati's pamphlet, and of which he gives a coloured representation, measures forty centimetres high by thirty wide, is entirely covered, except the narrow inscribed edging, with the head and neck of a young woman looking upwards as in adoration; it is painted on an ochreous yellow ground and shaded in the same colour, the dark rolling locks of hair and the portion of bluish-grey dress alone affording the relief. It is much in the manner of and perhaps painted after a design by Guido. On the pale green edging is inscribed 'PETRVS · PAVLVS · MANCINVS · DE · DIRUTA · FECIT · HOC · OPVS · AD · SVI · VSVM · ETC 1630.'

It is perhaps by an amateur artistic hand, and probably a devotional tablet representing the Magdalen or some female saint.

Among pieces ascribed to Diruta in the South Kensington Museum the following are worthy of note :

No. 6665. A *bacile* of the old form and manner with subject centre, a man washing the head of an ass seated in a chair, inscribed '*Chi lava il capo a l'asino se perd.*' o 1556, border a *quartiere* of scale work and foliation, yellow lustre. It is remarkable as a late reproduction of the *bacile* of the early years of that century.

No. 2541. An early *bacile*, not lustred, having the Virgin and angels in centre and the letters M · G surmounted by an orb on the border; seemingly not enamelled.

No. 1571. *Bacino*. Dance of cupids, after Marc' Antonio.

No. 4378. *Tagliere*. *A candeliere*; grotesque birds, &c., on varied ground; dated 1544 (Mark No. 270).

No. 4332. *Fruttiera*. A lover and his mistress; marked and dated 1539. (Mark No. 268.)

Nos. 7144 and 7155. Late pieces of inferior quality, circa 1650, mainly interesting from the titular inscription on the first, and '*Fecit in Tera Dirute*.'

In the later years of the last century an establishment was opened for making enamelled wares by Gregorio Caselli. A plate in the possession of M. Gasnault at Paris, with flowers, &c., painted in blue, had at the back '1771. *Fabrica di Maiolica fina di Gregorio Caselli in Diruta*.'

BAGNOREA.

(*Bagnolo or Bagnara*.)

No mention is made of a fabrique at this spot by any of the writers on the subject, but it becomes a question whether one of considerable merit did not exist there, and perhaps under the direction of Francesco Durantino. The works of that artist have always been classed among the productions of Urbino, nor have we ventured to separate them from that group; but we think it probable that he was at some period of his life the 'Maestro' of a pottery at Bagnara, and it is not unlikely that the pieces recognized as his were painted there. We ground this opinion on the inscription of the oval cistern formerly in the Narford Collection, which reads, '*Francesco Duranno, Vasaro. A mōte Bagnolo d' Peroscia 1553*,' and which appears to us strong evidence that he was then the proprietor of a bottega at that spot. The companion cistern is in the South Kensington Museum. On the other hand, we have no record of a piece signed by him as being painted in Urbino. This '*Mōte Bagnolo*' is probably the same as the Bagnara of the present day, a small *castello* or village to the left of the road leading from Perugia to Città della Pieve. In further evidence of the existence of a pottery at this place at a later period, we have in the South Kensington Museum a large circular dish (No. 2432) inscribed at the back, '*Io Silvestro Dagli Otrinci Da Deruta. Fatto in Bagniore 1691*' (Mark No. 272).

To avoid inconvenience we have allowed the works of Francesco Durantino to remain among the Urbino wares, to which the reader is referred.

FABRIANO.

THE discovery of a fine work, signed with the artist's monogram, the date 1527, and the place at which it was painted, is all we know of the existence of a bottega at Fabriano. There can be little doubt that many such local and individual furnaces existed during the sixteenth century, under the direction of ceramic artists in many instances emigrant from one of the more important centres, encouraged by the patronage of the leading families to set up for himself at another locality. This plate, which has for subject the 'Madonna della Scala,' after Marc' Antonio's engraving from Raffaello, is cleverly painted; on its reverse is the inscription, of which we give a facsimile (Mark No. 273). It was exhibited by M. Spitzer, of Paris, at the 'Exposition Universelle,' was purchased from him by Sig. Alessandro Castellani, and subsequently sold by public auction at Christie's on May 12, 1871, for £114, M. Basilewski being the purchaser. Another example by the same hand and with the same subject, but without signature, was sold at the same time.

In the Museum of Economic Geology in London is a plate of the same bottega having for subject round the border the Rape of Proserpine with Cupid in the centre. It is painted in *grisaille*, the sky warmed with touches of yellow, and is ably executed. This fabrique not being then known, it was ascribed to that of Urbino, but the monogram on the reverse, exactly corresponding with that on the signed Fabriano piece, proves it to be of the same origin (Mark No. 274).

The tazza No. 7145. '60 in the South Kensington Museum, on which there is a curious monogram (Mark No. 275), and which we doubtingly classed among the Urbino wares, may possibly be a work of this fabrique, and we have therefore included it.

In the Berlin Museum (No. K. 1751) is a dish with Cupid and a boy in the centre, and border of grotesques; on the reverse, scale pattern and the mark (No. 274). It is entered as of Siena, but the mark would seem to claim it for Fabriano.

Marcoaldi¹ informs us that in the statutes of Fabriano the *Ars vasariorum* is recorded in 1415, and again in 1435, the *capitanei vasariorum* Meo Marchetti and Francesco Iuliani are named.

The pieces above referred to show that in 1527 artistic work was there produced.

From that time to the present century we hear nothing of her potteries;

¹ Cav. Oreste Marcoaldi, Guida e Statistica della Città e Comune di Fabriano, vol. i. p. 116.

but it seems that in 1834 *Cav. Antonio Ronca* set up a fabrique for enamelled wares in the old convent of the Cappucini, which he made over to *Raffaele Maruti* in 1844, under whose management it prospered. The produce was so highly approved by the Court of Rome that he received a gold medal from Pope Gregory XVI. His successors were *Rinaldo Migliani* and *Cesare* his son, to whom he sold the business. Reproductions of lustred wares after the manner of Gubbio, and *sgraffiati* pieces with foliated reliefs, *stecchetti* after the manner of Montelupo, were successfully produced, and the mechanical plant of the pottery greatly improved. In 1867 *Sante* and *Vitaliano Monti* opened another fabrique. There are also other potteries for the production of ordinary *stoviglie* (Urbani).

FOLIGNO.

WE have no means of recognizing the pieces made at this fabrique, which is only known to have existed from the statement in Piccolpasso's MS., that the 'terra di Vicenza' was there made use of, doubtless as slip; he also gives a drawing of a mill used at that place for grinding the colours, and some receipts for their composition. He particularly refers to the blue pigment, the '*color di Foligno*.'

SPELLO.

OF the pottery of this place we know nothing. Piccolpasso mentions the locality in connexion with a finer quality of light-coloured earth from its neighbourhood.

LA FRATTA.

BETWEEN Perugia and Città di Castello is supposed by some writers to be the locality at which the *sgraffiati* or incised wares were produced, all of which they have indiscriminately assigned to that place. There is no doubt that this incised ornamentation was in use here, as at other places, from a very early period, it being in fact a primitive mode of decoration. Sabelli in his *Guida sicura dell viaggio in Italia*, Ginevra 1680, names Fratta as a *fabrique* of Maiolica, but he does not state of what character. The incised wares were continued even during the seventeenth century, and the earlier style of ornamentation was maintained. Red glazed wares and incised pieces are still produced in the neighbourhood. Of the works in *sgraffio* we have treated in a separate division, to which we refer for description of examples, &c.

VITERBO.

THE potter's art must have been exercised at Viterbo probably from antique times, for in documents as early as 1251 we find that exception was made in their favour, only on those nights when they were baking their wares, by permitting them to go to and from their houses and furnaces after the sounding of the bell by which all citizens were warned to retire indoors under heavy fine for disobedience.

Regulations also existed as to the forms in which vases were to be made in accordance with ancient custom, which proves the existence of potteries from a much earlier time.

Doubtless the wares produced were but of ordinary kind for domestic use, as we find no community (*arte*) of potters mentioned, although they had a church—that of ‘*S. Nicola delle Vascella*’ or *dei Vascellari*—which was demolished in the seventeenth century. There are two painted tile pavements in churches at Viterbo, one signed with the name of ‘*Paolo di Nicolò pittore*’; but Sig. Urbani de Gheltof, from whom we derive these particulars, thinks they may be Faentine, rather than the production of Viterbo.

Whatever it may have been in earlier times, this pottery is not recorded by any other writer, but an inferior plateau in the South Kensington Museum, inscribed with the name of the city, and with that of DIOMEIO, who was perhaps the painter of the piece in 1544, proves its production (Mark No. 277).

In the Barberini Palace at Rome is a plate on which the figure of Hercules in repose is painted, and which bears the inscription I · F · R · VITERBIEN · on a band encircling the central subject. ‘It appears to be of the sixteenth century’ (?). The border is of arabesques of yellow tone. A fracture of the glaze has destroyed some portion of the inscription. (De Mély.)

LORETO

Is named in connexion with the set of *spezieria* vases of the fabrique of Orazio Fontana, which were presented to the shrine of Our Lady of Loreto by Francesco Maria II, the last Duke of Urbino, on his abdication in favour of the Holy See. They are described in our notice on Urbino. It was the habit to collect the dust gathered from the walls of the Santa Casa and the dress of the Virgin; of this, mixed in small quantities with the potter's clay, cups or bowls were formed, and painted with figures of the Virgin and Child, generally on a yellow ground. These cups were inscribed

outside CON · POL · DI · S · CASA (with dust of the Holy House). Occasionally, it would seem that holy water from the shrine was sprinkled on the dust, thereby to impart a still greater sanctity. A cup in the Ashmolean Museum (Fortnum Collection) is inscribed CON · POL · ET · AQVA · DI · S · CASA (with dust and water of the Holy House). These cups were probably presented as marks of favour to pilgrims who had visited, and probably enriched the sanctuary.

Sig. Giuseppe Raffaelli believes that they were made at Castel Durante, for the establishment at Loreto. The seal of the convent was affixed to them in red wax.

ROME.

WHEN writing the introductory notice to this section for the Catalogue of maiolica in the South Kensington Museum, we could adduce no record of the production of artistic faience in Rome, previous to the immigration of *Diomede Durante* and *Gio. Pavlo Savino* in 1600. The Etruscans and the Greeks in Pagan times, the Byzantine school of the Middle Ages, and at the period of the Renaissance, the great Tuscan and Venetian artists worked in Rome upon those monuments of genius of which she is so justly proud; but they are possessions rather than original native productions; and it would appear that even in so comparatively small a branch of artistic manufacture Rome was indebted to artists from Castel Durante, Faenza, Pesaro, and elsewhere for the establishment of fabriques of maiolica. Had there been pre-existing furnaces producing wares of artistic merit, it would hardly have been worth while, nor would they have been encouraged to bring their art to Rome¹.

We since learn from the researches of Sig. Bertolotti² that in 1514 an *ars figulorum* was constituted, and that in Rome artificers and artists worked who came from Faenza, from Pesaro, Gubbio, Perugia, and other centres of ceramic industry in Italy. Names are recorded among which are *Giovanni Antonio, detto Zambecchino da Faenza* (1514), *Cristoforo da Pesaro* (1517-18),

¹ In the campanile of some of the Roman churches discs of glazed coloured and incised wares are to be seen which may have been of local make; those on Sta. Francesca Romana and Sta. Maria Maggiore are the most conspicuous. Referring to them, Sig. Urbani de Gheltof writes, '*che noi crediamo per la prima volta di additare agli studiosi.*' *Notizie Istoriche*, 1889, p. 110. They were referred to by us in the South Kensington

Museum Catalogue in 1872, and in our anterior paper in *Archæologia*, vol. xlii., in which those on S. Lorenzo fuor, S. Bartolomeo, S. Giovanni e Paolo, Sta. Francesca Romana, and Sta. Bibiena are mentioned.

² Bertolotti, *Artisti Urbinati in Roma prima del Secolo XVIII*. Urbino, 1881. Quoted by Urbani de Gheltof, *Notizie Istoriche*, p. 111.

Ippolito di Beneamatis da Gubbio (1517), *Mariotto da Montelupo* and *Tomaso da Perugia* (1514).

In 1514 the Roman *vasai* established a rule that a tax ought to be paid on earthenwares coming from Urbino and from Faenza, and that those of Diruta might not be sold without previous inspection of the goods by the *consoli dell' arte*. These rules were seemingly altered in the second half of the sixteenth century, when Cardinal Lenoncourt ordered of *Luca vasajo da Urbino a credenza of historiati de terra* after designs by Paolo Folco.

A partnership *artis majoricae* is alluded to by Bertolotti, as existing in 1565 between the same *Luca Baldi* and *Antonio di Giovanni Maria del Francese da Castel Durante*, to continue for five years. In 1555 one *Antonio da Urbino vasellaro* furnished the Pontifical Court with sixty plates of maiolica; of these we have no recorded description, neither have we means of recognizing any of the works produced in Rome by any of the above-named artist potters. Subsequently it would appear that *Antonio del Francese* ceased partnership with *Luca Baldi*, and joined *Giovanni Giacomo Superchino* and was still living in 1579. Sig. Urbani de Gheltof refers to a plate formerly in the possession of M. Widmann, of Venice, on which was painted the fable of Myrrha, signed '*À di 4 aprile 1579 fato in botega da Antonio da Casteldurāte in Roma*,' which he thinks may be attributed to *del Francese*.

From that period to 1600 we have no further record. In that year the series of pharmacy vases, of which those two in the Fortnum Collection at Oxford are the most important, appear to have been made. That fact was revealed to us by the finding and purchase, from the shop of old Depoletti the Roman dealer in 1863, of two pharmacy vases of ovoid form, having an entwined serpent handle on each side and domed cover surmounted by a knob; on an oval supported by two cupids is inscribed—on the one FATTO · IN · ROMA · DA · GIO · PAVLO · SAVINO · MDC¹; a similar oval on the other vase bears FATTO · IN · BOTEGA · DE · M · DIOMEDE · DURANTE IN · ROMA (Marks Nos. 279, 280). These vases (see pl. xxi) are decorated on one side with grotesques ably sketched in yellow, greyish blue, and orange colours on a white enamel ground of considerable purity; on the other, a leafage diaper in the same tone of blue covers the like ground. On one only, immediately above the inscribed oval, the head of a buffalo is painted in dark blue, approaching to black, and may refer to the locality of the botega, possibly in the vicinity of the Via or Palazzo del Bufalo. They were for many years in the possession of the Gaetani family, and

¹ The family name *Savino* occurs among those recorded by Raffaelli (op. cit. p. 109) as ceramic artists of Castel Durante.

were first described by the writer in the South Kensington Museum Catalogue at p. 461. The style of execution is in the manner of the Urbino grotesque decoration of the Fontana fabrique, but has not that delicacy, combined with artistic freedom and *naïveté*, so remarkable in the productions attributed to Camillo Fontana, and other contemporary artists working some fifty years before; in certain respects they have affinity to the work of M. Gironimo of Urbino.

Delange in the *Recueil* states (p. 32), '*Sur deux grands plats que nous avons vus à Rome, que, nous croyons, appartiennent à M. Lardarelle, et décorés d'un grand sujet au milieu, entouré d'une bordure de grotesques dans le style d'Urbino, on lit sur l'un: "Fato in bottega de Diomede Durante in Roma" sur l'autre "Gio. Paolo Savino fato in Roma MDC."*'

Unless M. Delange's memory was somewhat at fault, and he has noted these inscriptions as on '*deux grands plats*' instead of the vases under consideration, those dishes must be other examples by the same hand, and of the same year. The slight difference of wording in the inscription on the second from that on one of the vases, would, if correctly copied, confirm the statement that they are from other pieces.

Two vases of the same model were sold at the dispersion of the Castellani Collection at Rome. Another, inscribed 'Roma, 1600,' is in the Museo Artistico Industriale at Rome. A tazza on foot, in the Castellani Collection, had a cartouche inscribed ROMA · ANNO · IVBILEI · 1600.

Another pharmacy vase of nearly similar model and decoration to those above described, with two shields of arms (one of the Peretti), was inscribed ROMA · FECIT · 1620.

A mark similar to a half-closed umbrella was on a pair of cylindrical vases decorated with rocks and trees, circa 1610, and seemingly of like fabrique. They were in the Castellani Collection.

The next example is a large circular dish in the possession of Miss Lockwood, long resident at Rome, the central medallion subject on which is the Temptation of Eve; this is surrounded by a border of grotesques in the Urbino style, on white ground, among which occurs an oval label (Mark No. 281) inscribed ALMA ROMA, 1623. Nearly a quarter of a century later in date, this piece shows a proportionate degree of artistic decadence, but we recognize the same class of pigments similarly applied, the yellow somewhat more pronounced, and a browner shade of orange, and we have no hesitation in ascribing the piece to the same bottega.

Numerous examples of similar general character, but inferior execution, used frequently to be met with in the shops at Rome, and prove the production to have been abundant. Also in Miss Lockwood's possession are two figures of lions modelled in the round, and with every probability

ascribable to the same fabrique. They are marked with the initials G. F. and dated 1664.

A Pontifical bond under date Jan. 28, 1633, conceded the fabrication of porcelain to one *Tomaso Savignonni*, who with *molta sua industria, fatica e spesa* had succeeded in making it.

In 1673 Pope Clement X accorded to *Lorenzo Pignani da Gualdo* the privilege of applying gold on maiolica by a special system till then not practised. Could this have been a last faint flash of the application of the lustre enrichment rather than of real gold?

By archives in the Reale Archivio di Roma, communicated to Sig. Urbani de Gheltof by the Commendatore de Paolis, we learn that in 1745 *Gregorio Cerasoli vasellajo di Ripa Grande* had succeeded in making enamelled wares in imitation of those of Lodi, Marseilles, and Savona; he was granted a *privativa* for twenty years and opened a fabrique.

A similar privilege was granted to *Filippo Cuccumos*, a Roman, in 1761, for making porcelain; but a certain *Samuele Hirtz*, a Saxon, feeling himself unfairly used by Cuccumos, made protest to the Camera Apostolica, affirming that he only was the true maker of the porcelain presented by Cuccumos his partner; his protest was in vain, for the fabrique continued working in 1784.

We will here quote a foot-note from page 463 of the South Kensington Maiolica Catalogue of 1872:

‘It is possible that further researches might make known the former existence of some, perhaps private, furnaces for the production of porcelain at Rome at an earlier period in the century. A short time before leaving that city in the spring of 1870, the writer observed in the hands of Sig. Corvisieri, the dealer, an extremely well-modelled group of the “Deposition,” executed in a hard artificial white porcelain of a grey shade, very similar to that of Doccia, on which, scratched in the clay, was ROMA · MAG · 1769 above the monogram of two interlaced letters C, surmounted by a crown, a mark similar to that incised on the porcelain of Buen Retiro, in Spain.’

We recollect directing the attention of Sig. Barnabei to this group at the time: in his *Dell’ arte ceramica in Roma* (Roma, 1881), he attributed the group to Carlo Coccorese, who, from Naples, would thus appear to have worked at Rome. But may not the double-C mark apply to the Cuccumos fabrique which afterwards seems to have declined?

In 1785 *Giovanni Trevisan detto Volpato*, the eminent engraver, engaged himself in artistic ceramic industry. On this subject we will quote what we published in the South Kensington Catalogue of Maiolica, at page 463:

‘About the last decade of the century, the well-known engraver, *Giovanni Volpato*, of Venice, the friend of Canova, established a manufactory

of fine porcelain and "terraglia verniciata" in the vicinity of Santa Maria Maggiore, at Rome¹. By the courtesy of a grandson of the founder, who in his youth was occupied at the works, I am enabled to give the following brief particulars :

'The manufacture of white glazed earthenware, as also that of "biscuit" porcelain, according to the records of the family, was introduced by the famous engraver *Giovanni Volpato*, of Venice, in the year 1790. He expended a large sum of money in making experiments, and in the founding of the works, as also in procuring numerous models, which were executed with the greatest care from the antique, and from other objects in museums, &c., as also from the works of Canova. At one time no less than twenty experienced artists were employed in modelling the "biscuit" porcelain to supply the great demand. Large furnaces were constructed, but the great expense and risk of the production of pieces for table use necessitated their sale at a price which could not compete with the French wares, although superior in the qualities of strength and resistance. So soon as *Giovanni Volpato* had perfected the manufacture he committed it to the charge of his son *Giuseppe*, who had married *Madalena Riggi*, of Milan.

'In 1803 *Giovanni Volpato* died, and about three months after his son *Giuseppe* died also, leaving a widow with six sons; she subsequently married *Francesco Tinucci*, the chief modeller of the "biscuit" figures, who superintended the manufactory until 1818, when the eldest son, by her first husband, succeeded to the works; but in 1820 they declined, partly from the difficulty of procuring one of the component earths, and partly from the scarcity of good artists and a decrease in the demand for the wares. An exclusive permission having been granted by Pope Leo XII to excavate the white clay of Cività Castellana, where a pottery had previously existed, the Pope wishing its re-establishment, the works were again commenced at that place, and continued till 1831, when *Angelo Volpato* died, and was succeeded by his younger brother *Giuseppe*, who caused several subjects to be produced in glazed pottery, particularly figures of saints; but in consequence of illness he was obliged to forgo the management, and the works ceased.

'The figures and groups in "biscuit" porcelain, of pure white and stone colour, variations arising from the different degrees of heat to which they were exposed in the oven, were undoubtedly the more important artistic productions of the Roman fabrique; but glazed pottery, very similar in character to that of Leeds or the "Queen's ware" of the Wedgwoods,

¹ Sig. Urbani de Ghelfof tells us it was at Volpato's own house near Sta. Pudenziana, op. cit. p. 114, and that at Cività Castellana he occupied the premises formerly used as a fabrique by Buonaccorsi.

and known as "terraglia verniciata," and also included in the general term "majolica," was also made; and in this material, statuettes, figures of animals, candelabra, vases and portrait busts were also produced.

'There can be little doubt that the finer examples were produced at the period when the elder Volpato perfected the establishment, and when his critical and artistic eye directed his modellers; many of the figures and groups are admirable for their grace and careful execution; few bear any mark, but occasionally pieces, both of the "biscuit" and glazed ware, bear the name G · VOLPATO · ROMA · impressed in the clay.

'The collection of *Signor Belotti* at Rome contained several examples, as a portrait bust of the young Napoleon, busts after the antique, and the dancing-girl after Canova, in biscuit; Canova's lions, a rilievo of the Assumption of the Madonna, and two altar candlesticks, in the white glazed ware, are good examples. Sig. Cte. Cigni, at Rome, also had a collection, among which are five examples after the antique. Mr. Alex. Nesbitt had a bust portrait of Pope Leo XII in the glazed ware.'

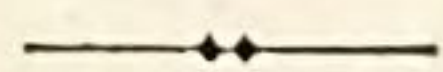
The Ashmolean Museum, from the writer's collection, possesses a rilievo of the Virgin and Child, and a pair of vases of the same elegant form as that in the South Kensington Museum, of the glazed ware; as also some 'biscuit' figures. One of these, the Melpomene, after the well-known antique marble in the Vatican, is stamped on the side of the base G · VOLPATO · ROMA. Of the pieces made for the use of the table few are met with or detected, as they are rarely marked. Miss Lockwood possesses two flower-pots, in coloured ware, stamped with the name.

From another document published by Urbani de Gheltof we learn that one *Lanfranco Bosio di Bergamo*, a maker of '*porcellana soprafine, terra d'Inghilterra, e maiolica*,' formerly living at Genoa, opened a furnace in Rome in 1780, but does not seem to have been successful.

In the last century *Bar. Terchi Romano* worked at San Quirico and at Siena, at which latter city *Terenzio Romano* also painted in 1727, as noticed in the productions of that pottery, but we have no record of their having worked at Rome.

A manufacture of coarse glazed pottery, rudely ornamented with figures, flowers, fruit, &c., in colour, still continues in the 'Trastevere,' which supplies the 'contadini' and the humbler classes of the city with pots and pans of various form and startling decoration.

CHAPTER IV



THE MARCHES

FAENZA.

SINCE compiling our historical notice in 1872 on the ceramic productions of Faenza, much important information has been acquired by the researches of Dr. Carlo Malagola among local and other records. These documents and his inferences therefrom are embodied in his valuable *Memorie Storiche*¹. Following thereon was the elegant and admirably illustrated volume by Professor Federigo Argnani in 1889², in which he refers to and agrees with the conclusions of Dr. Malagola's work, supporting them by some additional documentary evidence and quotation; describing also and figuring fragments and whole pieces of wares unearthed in Faenza, conclusively proving thereby the early date of her productions. We shall embody the valuable matter conveyed by these works, though we may differ from the opinions of their writers as regards their dominant theory.

But few of those who read these lines will have lived long enough to recollect the old posting-days of Italian travel, before railroads existed in that still divided country; when in private chariot on wedding tour (as was our happy lot in 1848), or in the ramshackle public conveyance, dust-smothered, one dragged wearily on that long and rather monotonous old post-road the Via Aemilia³ (now run alongside by the rail), which forms almost a straight line from Piacenza to Ancona, through one of the richest countries in the world. After passing the fine cities of Parma, Reggio,

¹ Dottore Carlo Malagola, *Memorie Storiche sulle Maioliche di Faenza*. Bologna, 1880.

² Professore Federigo Argnani, *Le Ceramiche e Maioliche Faentine*. 4to.

Faenza, 1889.

³ The Via Aemilia, commenced by the Consul Marcus Aemilius Lepidus (B.C. an. 87), formed the continuation of the Via Flaminia towards Cisalpine Gaul.

Modena, and Bologna, one reaches Faenza and Forlì, important and early centres of the potter's art.

Faenza is a small dull town on the site of the Roman *Faventia*, and excepting some respectable public buildings has not now much to stay the traveller; moreover, if he be an Englishman he will blush on recalling the cruelty of his countryman, Sir John Hawkwood, who, a *condottiere* serving Gregory XI, delivered the town and its miserable inhabitants to pillage, rapine, and massacre by his brutal soldiery in 1376. Torricelli, who invented the barometer, was a native of Faenza, which had for her rulers in the Middle Ages the Pagani, of the azure lion on a silver field, of one of whom (Machinardo) Dante wrote:—

‘*La città di Lamone¹ e di Santerno
Conduce il leoncel dal nido bianco
Che muta parte dalla state al verno.*’ (Inf. xxvii.)

Or, as somewhat verbosely rendered by Cary:—

‘Lamone’s city and Santerno’s range
Under the lion of the snowy lair,
Inconstant partisan, that changeth sides,
Or ever summer yields to winter’s frost.’

The Manfredi were afterwards lords of the city, whose communal palace was once theirs: it has its chamber of horrors, where Galeotto, nearly overcoming the four assassins employed by his wife, Francesca Bentivoglio, was finished by herself; leaping from her couch, she seized a sword and gave the fatal thrust.

It was the opinion of the late Signor Lazari and others, that artistic potteries were commenced at Faenza under the dominion of the Manfredi. Astorgio I had possession of the city and territory in 1379, having acquired it from Nicolò d’Este, with the permission of Pope Urban VI, and it continued in that family till 1501, when Astorgio III lost his possessions and his life by the Duke Valentino.

Of the antiquity of the ceramic industry at this site there can be no doubt²; of its extent and importance there is equal certainty, and there is

¹ Faenza is on the small river Lamone, the ancient *Anemo*.

² Sig. Genolini in his second paragraph on Faenza doubts the fabrication of *vaserie* at that city so early as the beginning of the fifteenth century, and believes that works of early time so attributed were really the

production of Caffaggiolo, which he considers *delle più antiche fabbriche d’Italia!* We know not on what authority he grounds this opinion, which is opposed to the conclusions of all serious students and investigators of the subject.

moreover some reason to believe that the French word *faïence* applied to this class of pottery was derived from the name of the Lamonine city. For this honour there is, however, another claimant, in the small town, under the Esterel Mountains, a short way from Cannes and Grasse, called by the very name, Fayence (*Faventia*), and now *chef-lieu* of a canton of Draguignan in the Var, and near to the port of Frejus. Mezerai, in his *Grande Histoire*, Paris, 1651, tom. iii. page 978, says that this place was chiefly renowned for its *Vaisselles de terre*, and there would seem to be good evidence of the existence of its potteries from a very early period to the present day; but of what degree of artistic merit we are unable to decide. It must remain an open question whether the name, as applied to enamelled earthenware, was derived from the French town, or from the Italian city. In Mr. Marryat's *History of Pottery and Porcelain*, Glossary, p. 485, is an interesting notice on this subject, which we transcribed in the South Kensington Museum Catalogue at p. 470 et seq.

As with that of Urbino, the fabrique of Faenza has been a kind of refuge, among amateurs, for pieces destitute of sufficient outward sign to mark them as of other localities, and every gaunt and early piece, strong in blue and yellow colour, has been set down as Faentine. We agreed with MM. Jacquemart and Darcel (but not to the full) in the belief that many works of Caffaggiolo had formerly been classed as of Faenza, and we have shown also that Forlì may lay claim to some pieces of high interest. We could not, however, coincide with those writers in some of their conclusions, and were not convinced that the plaque in the Hôtel Cluny, the piece bearing the most ancient date hitherto discovered (if we except that at Sèvres, inscribed xxxxiixxiixxi, and supposed to read 1448), inscribed in early characters around the sacred monogram, 'NICOLAUS DE RAGNOLIS AD HONOREM DEI ET SANCTI MICHAELIS FECIT FIERI ANO 1475,' was rightly attributed to Caffaggiolo by the former eminent connoisseur, instead of to Faenza, to which it had previously been allotted, and to which it has since been proved by Dr. Malagola and by Professor Argnani to belong.

We learn from those writers that it was formerly fixed over one of the doors of the church of S. Michele at Faenza; that by some means it passed into the Pasolini Collection, on the dispersion of which it was eventually secured for the Museum of the Hôtel Cluny at Paris.

Let us first examine in sequence the documentary evidence afforded by the researches of Malagola and Argnani, and that derived from other sources, before we consider those early dated and other pieces still preserved, and which may be, with approximate certainty, assigned to the potteries of Faenza.

In 1454 Isacco de Dondi, a noble of Padua, agreed with *Giacomo di*

Pietro bochalaro in Faenza that the latter should furnish him with a service of *Majolica bianca fina con atorno e socto bele et vaghe dipinture, et al mezzo le sue arme cum oro*. These last two words at once open the question whether any variety of the metallic lustre was applied at any of the Faentine potteries, for no method of attaching real gold as a permanent enrichment was supposed to be then known in Italy, nor do we hear of such being used until late in the sixteenth century by the Lanfranchi at Pesaro. We are, however, inclined to agree with M. Darcel that this may have been real gold, applied in the same manner as on Venetian glass of that period. Possibly it may have been only a certain amount of mere oil or varnish-gilding such as we occasionally find on pieces of Rhodian ware, but this method also is probably of more recent date.

Presuming it to be the metallic lustre which even Professor Argnani hardly believes to have been in use at Faenza, whose artists, he tells us, preferred a more classical and national mode of embellishment¹, either the wares must have been sent to some other locality, as Pesaro, Gubbio, or Diruta, or there must have been some bottega in Faenza at which that art was known and practised.

If such a bottega existed, may it not have been from thence that some of the well-known *bacili* of the later fifteenth or early sixteenth centuries, which Passeri and others ascribe to Pesaro, emanated, many of which, when not so enriched, are with every probability works from Faentine furnaces? In answer to this we have no information from Professor Argnani of any discovery of fragments of lusted pieces in any one spot denoting the site of a fabrique of such wares in Faenza.

The first published matter bearing upon the wares of Faenza is the passage by Garzoni in the *Piazza Universale*, a publication of 1485, in which he speaks of the pottery of this place as excellent for its whiteness, &c., *che fa le majoliche così bianche e polite*, a remark borne out by the quality of the service above referred to, and such early examples as are known.

Tonduzzi, in the *Indice* to his *Historie di Faenza*, 1675, under '*Maiolica*,' states that its production '*ebbe principio*' in Faenza, where it arrived at great perfection 300 years since, and adds that he had seen writings in which it was stated that after 1300 '*Maestri di Majolica*' flourished at Faenza, &c.

Scaletta, in his *Notizie della Chiesa e Diocesi di Faenza*, 1726, adduces similar evidence, but neither of these writers produce the documents. In the *Storia d'Ariano* of Tomaso Vitale it is stated that in 1421 the art of making '*Vasellami*,' which had long previously flourished at Faenza, was introduced, and these wares were known as '*Faenzari*.'

¹ Op. cit. p. 19.

Piccolpasso, in his MS., refers in general terms to the excellence of the Faentine wares of his time, giving to them the preference, and describing the red colour known as the *rosso di Faenza*, which he states was used at the botega of Maestro Vergilio.

We learn that in 1559 Maestro Piero Paolo Stanghi was paid on account from the ducal chamber at Ferrara for a service executed for the Prince; and again in 1574 Alfonso ordered pharmacy vases for his *farmacia* at Isola from one Baldazzar of Faenza. These wares were also highly esteemed in France, and it would seem that it was mainly by the immigration of Faentine potters into that country that the fabriques at Nevers and at Rouen were established or perfected. A document in the Actes de Tabellionage of Rouen states that in 1567 a ship lying there had on board '*trois coffres bahuts pleins de vaissille blanche et peinte de Faenze*,' and Italian artists painted tiles in that city from 1542, as proved by two from the Château d'Ecouen, now in the possession of the Duc d'Aumale, one of which has for subject Mucius Scaevola, and the other Curtius; a standard on the first is inscribed 'ROVEN. 1542.' These are believed to be from the furnaces of Masseot Abaquesne, who supplied the Constable of Montmorency with faience for his new residence. This same manufacturer in 1545 made vases for a pharmacy at Rouen. Under the head of Urbino, we have seen how that same patron had a service made for him by Guido Durantino, some pieces of which are extant. At Lyons, from 1574 to 1586, we hear of opposition on the part of Pesarese and Genoese potters there established, to the setting up of a rival furnace by Giuliano Gambyn and Domenico Tardessir of Faenza. On this subject see Natalis Rondot, *op. cit.*

Henry III of France in 1580 was so delighted with the pottery of Faenza, that in November of that year he desired that large quantities might be sent to him 'with the swiftness of enchantment.' Even the Cardinal ambassadors could not resist the temptation of carrying with them some of these charming *crocs* to Rome and into France.

It was Biaggio Biassini of Faenza who went to Ferrara to superintend the experimental establishment of Alfonso I, and Cesare Cari of the same place who had migrated to Urbino.

In 1633 Francesco Maria Sassatelli, writing from Imola to Francesco I, Duke of Modena, states that he had only recently been able to engage a suitable artist (*Pittor eccellente da Majolica*) of Faenza to make a pavement of tiles for the Duke; that he had secured the services of Francesco Vicchij, *padrone* of the principal botega of maiolica in that city, who had promised to send his painter (or designer) to Modena; but that he could not leave till the following Wednesday, having important unfinished work in hand; and that at the botega of M^o. Francesco the best painters were

employed. This MS. letter is preserved in the archives of Modena (G. Campori).

Of the *Casa Bettini*, the family, and its production, we have documents and notices quoted by Malagola and referring to that house, which he believes to have been the most ancient of Faenza. Of the precise character of their wares or the distinctive marks that can be considered as representative, we have, however, little that is valuable; the three marks which he instances are those of owners rather than of the bottega.

The leading, and indeed the only certainly known work, is the pavement in San Petronio, on which we have the inscription 'Bologni · Betini · FECI · Petrus Andrea De Fave,' and the date 1487.

Dr. Malagola (page 220) refers to plates stated, on the somewhat doubtful authority of Demmin, as being dated 1425, and others bearing the arms of Manfredi and other families, dated 1470, which latter are now lost, but the authenticity of which seems very questionable. He also refers to the discs after the manner of the Della Robbia in the Cathedral of Faenza of 1474, of which more anon; but he does not specify any pieces, except the pavement, which can, from inscription or record, be distinctly assigned to the Casa Bettini. He mentions some pharmacy jars dated 1513, on which are marks composed of the letters C and B, &c., with crosses above, and which we believe refer (as do many such-like monograms) to the monastery or pharmacy for which they were made, rather than to the establishment of the maker.

M. F. de Mély, in his chapter on Faenza¹, supplements Dr. Malagola by adopting that writer's suggestion that the monograms on two pieces in the South Kensington Museum (Nos. 1719 and 4037²), which we assigned to Caffaggiolo, and one in the Cluny Collection (No. 2839), were to be read, as they at first sight appear, simply as P and A², i.e. Petrus Andrea of the pavement; but it seems to us that these monograms contain the letters P. L. A. and T., and that it would be too bold a conclusion that they are intended for the names of that worthy artist. M. de Mély gives another mark, new to us, No. 357, which he observed on a *coupe* in the Pesaro Museum; the foliated mask of a satyr formed by the letter A to which a P is joined, both being scratched in the paste, and over which the foliation and nine crossed circles, which have some resemblance, in miniature, to the Ca. Pirola mark, are painted. This he also reads as P. A. for Petrus Andrea, the pyriform mask being, in his opinion, highly characteristic of Faentine decoration.

Dr. Malagola refers also to the *Casa Pirola* as one of the most important

¹ F. de Mély, *La Céramique Italienne*. 8vo. Paris, 1884.

² Vide Marks, Caffaggiolo, Nos. 15, 16.

producers: to that of '*In monte*,' to which he, as we believe wrongly, attributes the Cluny dish, so signed with surrounding tridents, but which we now assign to Monte near Caffaggiolo¹: to the *Vergilio* and *Vergilliotto boteghe*, recorded by Piccolpasso and Scaldamazzi as having privilege in 1552: to the *Ca. Faggioli*, the high exaltation of which would seem to have been his and Professor Argnani's fondest hope: also to the *Bettisini*, from which services were ordered as gifts from the Anziani of Florence to Cardinal Buoncampagni in 1574, and to Cardinal Guastavillani in 1578; of these no remaining pieces are known. He notes the fabrique of *Francesco Vicchi* as working in the seventeenth century: and another, that of *Tonducci Cavina Grossi*, at the end of the seventeenth, which was sold in 1693 to *Count Annibale Carlo Ferniani* and still exists, according to Malagola the oldest in Italy. He also gives us long lists of potters' and artists' names; the majority of the latter were already known to us, but he includes a new one, that of *F. Atanasio*, who was the owner of a plate dated 1534, painted by *Baldasara Manara*, who signs it with his initials B. M., and which plate, well known to us, is in the Museum of Economic Geology in London.

M. Émile Molinier, in his interesting small volume entitled *La Céramique Italienne*² (Paris, 1888), discourses on the earliest examples now existing, and known to us, of glazed and enamelled wares produced in Italy. Of these some of the more important would appear to be of Faentine production. But it is to Professor Argnani's work that we must return for record of the earlier productions of Faenza found during excavations in that ancient city.

Dr. Argnani is too severe upon our old *confrère* M. A. Jacquemart, whose enthusiasm led him, on the revelation of the Medici fabrique at Caffaggiolo, to ascribe too much to that artistic pottery, and in a measure to negative the high antiquity, the extensive production, and the artistic perfection of the products of Faenza. On the other hand, he is too confident in supporting the assumption of Dr. Malagola, that the Tuscan fabrique had no existence, except in the heated imagination of M. Jacquemart and a few enthusiasts, but that the great house of the *Faggioli* in Faenza was the producer of all those signed pieces universally accepted as having been made at the Tuscan Castello. Nevertheless, Professor Argnani's book supplies facts of the highest importance to the ceramic history of Italy. Judging mainly from the fragments afforded by excavation in various places, he concludes that glazed wares do not appear till the course of the twelfth century, referring also to the discs in various church-towers, &c. Not until 1300 does the use

¹ Vide Mark No. 43.

² We take this opportunity of acknowledging M. Molinier's highly complimentary

reference to our Catalogue of the Maiolica in the South Kensington Museum.

of the slip of white *terra di Vicenza o di Siena* covered by a lead glaze (*cristallina*) seem to have been adopted for the better wares, and their ornamentation by incision (*sgraffio*) or with designs outlined in manganese, with green and yellow colouring. The earlier wares were sometimes ornamented by *ingobbiatura*, applied by means of a bullock's horn, pierced at the point to keep the creamy colouring evenly in line. He states that the maker of the ruder wares was known as a *Vasaio*, while he who made the *mezza* wares or *bianchette* was a *Vassellaio* (page 15).

Towards the middle of the fourteenth century the use of the potter's wheel (*tornio*) is apparent, great progress is shown in form and colouring, the *boccale* (jug) becomes an abundant form, its makers taking the name of *boccalari*. Zaffre is then used for the blue colour; letters and *stemme*, and especially the sacred monogram, and rude ornaments outlined in manganese black and filled in with green, were painted on the white engobe, the piece bathed in the *cristallina* glaze and again fired. This was the ware called *bianchetta* and *mezza maiolica*. Professor Argnani then tells us the important fact that towards the end of that century, or early in 1400, pieces were made at Faenza more or less enamelled with a stanniferous glaze, and among the excellent illustrations of his volume he gives us, on plates IV and V, *boccali*, one of which of *mezza maiolica* bears the arms of Astorgio I, Manfredi, and on another, whitened with the stanniferous enamel, the same coat of arms is similarly represented. The crest over the Manfredi shield is the unicorn's head, which was adopted solely by Astorgio I in the year 1393, and used by no other member of the family.

These *boccali* were found beneath the Manfredi Palace at Faenza in 1883, and give evidence not only of the advanced state of the ceramic art at Faenza in 1393, other fragments of ruder wares proving its long anterior production, but also of the very important fact that the stanniferous enamel was there known and in use anterior to the fifteenth century. They do not however support the conclusion which Sig. Argnani too hastily arrives at, that its use was invented at Faenza nor have we proof for or against its having been known elsewhere in Italy at an equally early time, at Naples for instance. Those boldly designed and characteristic *boccali* mark a central point from which we may assume the existence of important works at Faenza long before, and from them may follow down the history of her potteries with few breaks to the present day.

That the stanniferous enamel was known generally in Italy in the fourteenth century is indirectly shown by the writing of Pierre le Bon referred to by Demmin¹; in the *Margarita Preciosa*, written in 1330, we read: 'Videmus cum plumbeum et stannum fuerunt calcinata et combusta quod

¹ Aug. Demmin, *Guide de l'Amateur*, fourth edition, p. 10.

post hac congruum convertentur in vitrum, sicut faciunt qui vitrificant vasa figuli.' During the course of the fifteenth century the wares of Faenza maintained their individual severity of style and boldness of colouring, gradually improving in quality till their perfection in the early sixteenth, when the botege of the Bettini, Bettisii, Ca. Pirota, in Monte, Scaldamazza di Virgiliotto, &c., were celebrated. We omit the name of Ca. Faggiolo, because we can see no proof that under that name any important artistic pottery existed. At those works the following artists painted, viz. some members of the Bettini family, Baldasara Manara, Giovanni Brama, Nicolò da Fano, &c.; few indeed seem to have left record of their names, exquisitely beautiful as are some of the pieces that undoubtedly were painted at Faenza.

To return to the fragments found by Professor Argnani in the excavations under the Manfredi Palace, which are such good evidence of the early potteries of Faenza, and upon which he mainly grounds his history of their development; he tells us that *tondi* of red earth were made, coarsely *graffiti* on the mother-clay, some coloured with patches of yellow and green, and covered by a simple lead glaze. Then occur those the coarse body of which is whitened by a slip of *terra di Siena o di Vicenza* similarly ornamented and glazed; and *boccali* of *creta* or river mud, turned and of simple form, many of which are whitened by a slip beneath the glaze. Next he finds the timid application of the stanniferous enamel, and on both of these last the arms and special *impresa* of Astorgio I of the Manfredi, fixing their date of production anterior to 1400. On others are the *giglio*, which he concludes must be that of Florence, although it is represented as of green colour: may it not be merely an ornament derived from the fleur de lis of the Manfredi coat? On others capital letters in Gothic manner. Further excavations afforded fragments of wares, considered by Herr Lessing as of Caffaggiolo, but which seem to us of distinctly Faentine character of colour and decoration, and on one of which is found the mark P composed of a capital P crossed by a paraph, and to which we referred in our notice on the Caffaggiolo fabrique. Then follow pieces evidently the produce of the well-known Ca. Pirota¹, and others of the highest artistic quality. Malagola tells us that in the sixteenth century more than thirty botege for the production of wares of various quality were working in Faenza.

There is so much matter of value in Professor Argnani's work that we cannot but regret that a too local patriotism has led him to credit Faenza with more than she can justly claim. His table of marks and attributive list

¹ Sig. Genolini states that there is no proof that the crossed circle is a mark denoting the Ca. Pirota, as suggested by Sir J. C. Robinson. He may not have had

an opportunity of comparing the Carlo V plate at Bologna with some of the finer examples so marked.

are sadly faulty, much being derived from the not too accurate compilations of Graesse, of Ris Paquot, and of Demmin.

The most important monument of Faentine ceramic art which has been preserved to the present time is the remarkable series of painted tiles forming a pavement first brought to our notice by Sig. Frati of Bologna, and more recently described and illustrated by M. Émile Molinier¹. In the Catalogue of the South Kensington Collection we wrote of this pavement as follows :

‘In the church of St. Petronio at Bologna is a pavement of tiles covering the ground of the chapel of St. Sebastian, and without doubt laid down at the expense of Donato Vaselli, a Canon of that Basilica, who about 1487 decorated that chapel at his own cost, and after expending eighteen hundred Bolognese *lire*, left much unpaid, for which breach of faith, but for timely Apostolic indulgence, he might have been disgraced. The date upon one of these tiles is 1487, and upon others are inscriptions in parts unfortunately imperfect from the injury or misplacement of some of the squares, but which as put together by Signor Frati of that city, the able author of the descriptive catalogues of the Delsette and Pasolini Collections, and of a pamphlet upon this flooring², would read BOLOQNIESVS · BETINI · FECIT ; while upon other tiles occur :

CHORNELIA · BE FAVENTICIE

· ZETILA · BE · FAVETICIE

XABETA · BE FAVENTCIE

and again upon another a small label inscribed PETRVS · ANDREA · DEFAVE. There is some doubt as to the correct reading of these inscriptions from the circumstances above mentioned. Signor Frati considers that they may be taken to imply that it was the work of the Betini, a Bolognese family, of whom Elizabetta, Cornelia, and Gentilis (or Gentila?) were members, working at Faenza, but whether the letters B E after the last three female names stood for that of the family, or for the complimentary epithet BELLA, in connexion with female portrait heads painted upon other of the tiles, is doubtful. An authority for the latter supposition is found in pieces of the pavement to be described under the head of Forlì, where are tiles painted with female heads, and the word *bella* following the name on the same tile ; these may have been therefore the Faentine beauties of that day ; but the last inscription leaves but little doubt that

¹ Maioliques Italiennes en Italie, 1883; La Céramique Italienne, 1888.

² Di un pavimento in Maiolica, &c. Bologna, 1853.

Petrus-Andreas de Faventia was the artist who executed the work. M. Jacquemart's suggestion that these were names of the donors, rather than of those who executed the work, can hardly be sustained, as we learn by documents, cited by Signor Frati, that it was laid at the cost of the Canon Donato Vaselli. The Faentine origin of the plaque in the Hôtel Cluny, dated 1475, is proved to be correct; and whatever doubt may attach to that belonging to the Baron Sellière, dated 1487, there can be none in respect to the pavement of San Petronio: the fact of the name *Petrus Andre-de-Fave* occurring independent of the others upon a *piccolo cartello* seems to us an indisputable proof to that effect. It is painted with great skill, in a style of colouring and with ornaments which we are accustomed to attribute to Faenza; trophies, animals, heads, the arms of Bologna, and her motto LIBETAS (*sic*), the keys of St. Peter, and various devices are represented, among them the silver case of lancets on a green field, and the wounded vine, *impresa* of the Manfredi family of Faenza.

In the chapel of the Bentivoglio family in St. Giacomo Maggiore, at Bologna, is another pavement of similar character, but much injured by wear.

It is extremely difficult to decide as to which of the great centres we may assign those pieces signed with a monogram composed of the letters T and B (T̄) with and without a paraph. They have hitherto been considered as of some Faentine fabrique, perhaps the *Casa Bettini*; on the other hand we think we can recognize, on the Resurrection plaque, No. 69. '65 in the South Kensington Museum, the same hand as that which had previously been working at Forlì in the bottega of *M^o. Jero.* That plaque bears the T B monogram with a paraph, and we find it on a plate with fine landscape in the British Museum without the paraph, probably painted by another hand. Again, in Mr. Salting's Collection is a plate of very Castel Durantine character, painted with grotesques on a blue ground, on the back of which that monogram with paraph is conspicuous, but on which we also find the crossed double circle (akin to the Ca Pirola mark) and the crossed quadrangle, which we associate with Faenza or Caffaggiolo. Moreover this reminds us that on Mrs. Hope's grand bowl, signed '*Zona Maria*' of Castel Durante (see Mark 152), the crossed circle of the Ca. Pirola is also seen, from which it has been suggested that its painter might have emigrated from the latter Faentine to the former Durantine bottega.

The pieces of the Correr service are now recognized as by the hand of *Nicolo Pellipario*. On the 'Salomoni' plate of that service we have, with the date 1482, which can hardly be that of its painting, two letters which read to us more like a mediaeval T and B (or M) than G · I · O · as suggested by Lazari. Can there be any connexion here?

The pavement of tiles in the church of St. Sebastiano at Venice bears another modification of the same B monogram, with the date 1510, and which we agreed with Sig. Lazari, after mutual and careful examination, in referring to the same bottega. Was that bottega at Castel Durante or at Faenza? Both inclined to the former; and, although we ourselves still think that Castel Durante has strong claim to the St. Sebastiano pavement and to the pieces signed with the B monogram, that mark and its varieties have been so long considered Faentine, that we will not displace but include it among such marks, with a reserving doubt in favour of Castel Durante.

The Resurrection plaque referred to above is so admirable that it claims special consideration and description. It is in the style of and probably from a design by Melozzo da Forlì, and painted at Faenza (?) or at Castel Durante about 1510-20. It is 9 $\frac{3}{4}$ in. high by 8 in. wide (see coloured plate in South Kensington Museum Catalogue, page 531).

In all the higher qualities, as well as in delicacy of finish and minute attention to details, this plaque is one of the most artistic productions of the Italian painters on enamelled pottery which has descended to us. When we consider the small number of pigments known to the ceramic artists of that early time, it is remarkable to find so exquisitely delicate a tone of colouring as pervades the whole of this picture; at the same time there is a breadth of treatment and an effect of rilievo and of distance, which are of a very high order. The handling is like that of the great illuminators of the day, as Girolamo dai Libri and others, while the delicate transparency of the nicely graduated colour has something of the effect of oil painting. It is the work of an artist of the highest excellence, and we think may be an advanced work by the same hand that painted the plate signed '*in bottega di M^o. Jero da Forlì*,' a plate in Mr. Salting's Collection, and a plaque on which St. Jerome is depicted, with landscape background.

The composition is in a rocky landscape, through openings of which are seen a mountainous distance, with a town and a river or lake; in the foreground the open sarcophagus lies diagonally, surrounded by a group of eight soldiers mostly in armour, and in attitudes of varied prostration and alarm; a delicately pencilled cloud, among which are seen three cherubs' heads, supports the rising figure of the Saviour, who holds in his left hand the staff and banner of the cross. The spirit of Mantegna pervades the whole composition, and is particularly shown in the bold and masterly foreshortening of the prostrate soldiers, while the expression of fear, astonishment, and awe depicted on their countenances is rendered with great ability.

In the British Museum is a plate from the Henderson Collection which, for refinement in colouring and careful drawing, is equal to the plaque just now described, and may probably be an earlier work by the same hand.

On it is painted the scene of the death of the Virgin, after an engraving by Martin Schongauer of about 1500. It has always been ascribed to Faenza.

We also see in Mr. Salting's Collection another and larger plaque, certainly by the same painter as that of the Resurrection, and which bears the date of 1523 on a label. It represents the Deposition: before a rocky cave is a sarcophagus, into which three disciples are depositing the body of Christ; a group in front is composed of the Virgin, who is sinking in a swoon between two women, and a man (St. John?). Three crosses are on a hill in the right distance. It is evidently a later work by the same hand as the Resurrection plaque above described.

Returning to a consideration of those pieces preserved in museums and private collections, and which can with reasonable probability be referred to Faenza; after the Nicolaus de Ragnolis plaque of 1475¹, to which we have already referred at page 247, we have the devotional plaque in the South Kensington Museum (No. 521. '65). In the centre is the sacred monogram in Gothic lettering, reserved in white on the dark blue ground, an outer border-wreath of orange and white flowers, an inner of zigzag rays alternately orange and white, the date 1491 and monogram (see Mark No. 297); it is in all probability attributable to the fabrique of the Casa Pirola. Of date 1499 are some sepulchral inscriptions on tiles referred to by Malagola as being in one or more churches in Faenza; one to the memory of Antonio Porcari, bearing his shield of arms; it is in the cloister of S. Domenico; another has the figure of Christ with instruments of the Passion and the inscription 'OHC · EST · SEPVLCRM · MAGISTRI · ANDREE · DE · BARBERIS · 1499.'

Of works in rilievo, perhaps of Faenza production, we may refer to a roundel with shield of arms *a testa da cavallo* supported by two infant angels with coloured border, now in the British Museum from the Castellani Collection.

Delange, Recueil, pl. 13, figures a group of the Virgin and Child formerly in the D'Azeglio Collection, dated '1499 *Adi 28 de Marzo*,' probably Faentine.

Of the sixteenth century, in the Hôtel Cluny (No. 2081) are two pharmacy vases, a pair, one dated 1500, the other signed 'Faenza'; and after this date there is no longer any question of the importance and excellence of the productions of her furnaces, although unfortunately we have but little information in respect to the masters of establishments or the able painters who worked at them.

¹ M. Molinier seems to have wrongly read what we wrote on the subject of this plaque in the Catalogue of the South Kensington Maiolica at page 473. We stated there that

we did *not* agree with others in ascribing it to Caffaggiolo, being of opinion that in character it was more Faentine—'are not convinced that the plaque,' &c.

It was presumably from Faenza that an artist went to Spain in the early years of the sixteenth century, and executed a work in a chapel known as the *Capilla de Azulejos* in the Alcazar at Seville, the altar of which is decorated with grotesques, the devices of Ferdinand and Isabella being introduced among them, and a composition in the centre. The inscription NICVLOSO · FRANCISCO · ITALIANO · ME · FECIT · 1504 · is on the work. He may have studied his art in the studio of the Della Robbia, and possibly may have been the author of those three medallions on the chevet and cupola of the Cathedral at Faenza, commenced in 1474 and finished in 1477, and which are believed to be of Faentine production. We have no authority for this suggestion, but the general similarity of the work would point to such an origin, and the dates of production would also harmonize. They are particularly referred to by Professor Argnani.

In the *Jahrbuch der Kön. Preussischen Kunstsammlungen*, 1 Heft, 1894, a devotional picture painted on six tiles, which is in the Berlin Museum, is figured in colours and described by Dr. O. von Falke. It is believed to be of Faentine production, but there is much in the colouring and general character of the work that would induce us rather to ascribe it to Forlì. The approximate date is believed to be as early as 1460; if so, it would take precedence of the above-described works. Thereon is represented the Virgin, seated, with clasped hands and expression of deep grief; five large swords centre their points upon her breasts; surrounding are seven roundels on which are scenes of the Saviour's life and death; an architectural bordering with the shields of the Piccolomini Pope Pius II, and of the Emperor Frederick III, is intertwined above with ribbons bearing their names inscribed in Gothic or rather fifteenth-century lettering. The composition is of German character, but the figure of the Virgin is thought to be Italian. It measures 50 cm. by 37.

We propose considering the wares attributed to Faenza under the following heads:

- A. Of the Casa Bettini.
- B. Of the Casa Pirota. Maestro Vergilio.
- C. By Baldasara Manara.
- D. By other artists presumably of Faenza.
- E. Wares of the last century, and modern.

A.—THE CASA BETTINI.

We have already noticed the pavement in S. Petronio, which is signed by Petrus Andrea, perhaps the maestro or leading artist of this bottega.

1873

1874

1875

PLATE XVIII



VASE, CASA PIROTA, FAENZA
Circa 1520



SHIELD OF ARMS OF ¹⁵ ALTOVITI AND SODERINI, CASA PIROTA, FAENZA
Circa 1520

B.—PRODUCTIONS OF THE CASA PIROTA.

One of the most important, if not the leading establishment at Faenza was known under this name, and probably existed from an early period, but when and by whom founded, and the name of its maestro, we have yet to learn. A house on the north side of the principal street, where a pottery existed some years since at which we saw some well-executed reproductions of the old wares, was stated by the proprietors to be on the site of that ancient botega.

The greater part or nearly all the pieces known to us as being marked with the crossed circle, signed with the name of the house, or executed by the same hands as such pieces, are of a marked character of decoration; the wide borders are generally decorated with grotesques, reserved in white and shaded with a brownish yellow, or reserved in a paler greyish tone heightened with white, on a dark blue ground. *A berettino* and *sopra azzuro* are the terms applied to this mode of decoration; and in the former, and perhaps earlier style, we find works of the highest quality of enamelled pottery, admirable for their decoration and artistic painting.

The plaque No. 521 in the South Kensington Museum, dated 1490, is the earliest recorded piece which can be ascribed to this botega, unless the Cluny plaque of 1475 be by the same maker; and the sequence of works of identical technical character, signed with the mark of the establishment, continues through 1520, 1527, 1530, &c., finally falling into decadence in the hands of an inferior painter, by whom the South Kensington Museum possesses one plate marked as of the Casa Pirota in Faenza, and by the same brush, another signed '*Fata in Forli*' (Nos. 1776, 4317).

That interesting plaque is remarkable as the earliest specimen known of the style of work called '*sopra azzuro*.' It is difficult to say whether the enamel is stanniferous, but we are inclined to think that the grounding was formed, in imitation of the glaze on some of the Persian wares, by mixing the blue pigment with the '*marzacotto*.' It may be classed with those pieces on which occur the mark believed to be of the 'Casa Pirota' in Faenza, namely, a circle crossed, and having a pellet or crescent in one quarter.

The monogram may be that of the convent or fraternity for which the plaque was made, or it may perhaps be read as 'Mater' or 'Maria Gloriosa': M. Molinier suggests 'Mariae' or 'Matri Gloriosae.'

M. Darcel and some other writers, misled by the monogram it bears, partly fell into the singular error of ascribing this plaque to Maestro Giorgio, with whose works it has not one single point of resemblance or technical affinity.

A further confusion has arisen from the assumption that the red pigment made use of in the armorial bearings, &c., upon some of these pieces, similar to that which occurs on examples known to be of Caffaggiolo, is sufficient to stamp them as of that fabrique, although many such bear the crossed circle of the Casa Pirotta. This is in all probability that *rosso di Faenza* alluded to by Piccolpasso, which may have been equally well known at Caffaggiolo, if not derived by that fabrique from the potters at Faenza; its use on pieces ascribable to each of those potteries is unquestionable. The works of at least three painters are discernible upon the wares of the Casa Pirotta. First are those charming pieces of the greatest technical excellence by the painter of a shallow bowl, No. 354. '72 in the South Kensington Collection, which is marked on the back with the crossed circle having a pellet in one of the quarters; the subject is Curtius leaping into the gulf, with border of grotesques reserved in white, shaded with brownish yellow on the dark blue ground. By him are other pieces similarly shaped with central subjects and borders in similar tone. One in the British Museum from the Henderson Collection, its subject Jesus before Annas after Albert Dürer, is signed IN FAENZA; the Entombment is the subject of another in the same museum; another with similar subject, dated 1519, belonged to Mr. Fountaine; one is in the Museum at Arezzo; and probably by him also is the plate in the Museum at Bologna representing the coronation of Charles V in that city in 1530, and which is signed on the back FATO · IN · FAENZA · IN · CAXA · PIROTA. The style of this painter has some distant affinity with that of the more careful works of Baldasara Manara, who may have been his pupil, but who fell into a careless manner in his later work.

An important piece was in the collection of the Baron Gustave de Rothschild in Paris, but whether painted by the artist whose works we have under consideration, or by that more fertile hand presently to be considered, we are not able to say. It represents Joseph discovering his cup in Benjamin's sack, and is inscribed in a circular band on the reverse FATE · IN · FAE · IOXEF · IN · CA · PIROTE · 1525.

To this artist, or to him who follows, may probably be ascribed a fine plateau with the usual dark blue border and grotesques, the centre of which is filled with the subject the Calumny of Apelles, and surrounding *bianco sopra bianco*. It is in the Rijks Museum at Amsterdam, and is figured by Dr. R. Förster in his paper on the subject in the Jahrbuch for 1894, Part I.

We next have the painter of the fine plateau, No. 7158 in the South Kensington Museum, and of the better examples of those abundant pieces of this bottega, having central subjects painted in a greenish-yellow tone on the *berrettino*, or coats of arms emblazoned, and wide borders covered with

grotesques in a lighter tone heightened with white on dark blue ground. This artist also ventured into bolder subjects upon plaques of considerable size, two of which are in the British Museum. One represents the Adoration of the Magi; over a portico which forms a background to the composition, the crossed circle and pellet, mark of the fabrique, and the date 1527 are inscribed, while on the reverse is a yellow roundel between the letters $\hat{B} \cdot B \cdot F \cdot F \cdot$ and the same date (see Mark No. 307 on another piece in Mr. Salting's Collection). In that museum also are some pieces of a service painted by the same hand, one covered with the subject of the Centaurs and Lapithae; on a jug in the foreground of the picture are the letters $\begin{smallmatrix} VIC \\ I \end{smallmatrix}$. Others, having the usual grotesques on *sopra azzuro* border, are centred by the arms of Guicciardini the historian, and have the crossed circle mark on the reverse.

In the Fountaine Collection was a plaque by the same hand, dated 1529 on the reverse, in an ornamental roundel between the letters $F \cdot F \cdot$. In the Loan Collection of 1862 (Cat. No. 5173) was a large trencher, subject a Holy Family after the manner of Michel Angelo, on a stone in the foreground the letters $AN \cdot EA \cdot AN \cdot$ and on a square tablet $F \cdot$; another (Loan Cat. 5174), a plaque, has for subject the Virgin and Child in the clouds above a group of the Apostles (after Marc Antonio's engraving of Raffaello's 'Madonna di Foligno').

In M. Delange's folio work a plate is figured, then belonging to Madame D'Yron, now in the Salting Collection; on it is a banquet described as that of Dido and Aeneas; in the foreground are the letters $F \cdot R \cdot$ on a slab. There are good examples of this master's work in the Continental collections, so also in the British Museum and at South Kensington, where, from the fine plateau No. 7158 of his more careful time, are examples of his decadence, such as No. 4357, representing the picture by Raffaello, 'Lo Spasimo di Sicilia,' which also is signed with the letters $F \cdot R \cdot$ on a stone in the foreground.

A fragment which passed from Sig. Castellani into the hands of M. Basilewski in May, 1872, was by this same master, and on the reverse was a pink flower, the *garofalo*, which puns upon Benvenuto Tisio's nickname, surmounted by the letter B (Mark No. 310). That the painting of this fragment was by the hand of that master is out of the question, but it is an extremely interesting mark, possibly referring to a design of Garofalo's from which the subject may have been copied. This is another instance of the difficulty in assigning the marks and monograms on these painted pieces; they may refer to the designer of the subject, to the owner of the piece, to its painter, or to the fabrique at which it was produced; the greatest caution is required before we make a definite attribution, which can

only be safely arrived at by careful comparison of many examples of the same class. In this case it may be presumable that these letters F · R · are the initials of the painter or designer of the subject.

The medallions upon some of the scalloped and impressed pieces (*scannellato* and *smartellato*) which we believe to be Faentine are much in the manner of those greenish-yellow pictures and probably by inferior pupils. The borders are moulded in gadroons or angular panels and decorated *a quartiere* with grotesques and foliation reserved and shaded with cobalt on an orange ground or painted in yellow on the dark blue. None of these pieces are marked with the crossed circle of the Casa Pirotta, although there is considerable affinity between them and the *sopra azzuro* wares.

Marks but rarely occur on such; they consist generally of a double monogram of the letters V with R and A with F (see Mark No. 328) varied. A piece in the British Museum with Mark No. 332 is a curious instance of the economy observed at the pottery: having been decorated in the ordinary way, it appears that, in the firing, the glaze had run from the surface, leaving a bare place on the uncovered 'biscuit' at the side of the central medallion, and hopelessly disfiguring the subject. That the piece might not be wasted the interior was filled in with fruit modelled in the round and coloured from nature; again submitted to the action of the fire, these adhered to each other and to the surface of the tazza, producing an ornamental piece from what would otherwise have been unsaleable. A similar piece is in the Ashmolean from the writer's collection (No. 479).

From what we are told by Piccolpasso, there can be little doubt that a similar class of wares was also made at Castel Durante, and under figures 42 and 44 of Tav. II he gives us examples of the manner of moulding such pieces; it becomes a question therefore whether any, and which, of these pieces were produced at Castel Durante, and which at Faenza. One in Sir F. Cook's Collection (from Barker) with very dark ground, and differing in some particulars from the more typical pieces, is lustred with ruby and gold; it is a solitary instance, to our knowledge, of a piece, presumably Faentine, being enriched with the lustrous colours; but here again we fall back upon the probability of its being a piece really made at Castel Durante and lustred in the usual way at Gubbio.

A plate in the Basilewski Collection, figured by Delange in his folio work, pl. 55, subject a king enthroned, and seemingly intended for David or Solomon, but there described as Charles V, has on the reverse a monogram of the name NICOLO and date 1521. This has been attributed to *Nicolo da Fano*, but is distinctly in the manner of *Nicolo da Urbino*, and the monogram is a variety of his. (Vide Urbino, p. 191, and Mark No. 174)

Much confusion has arisen among our continental neighbours in respect

to the works of that excellent master of Urbino, some of whose pieces have been attributed to the laboratory of the Duke of Ferrara, others to Nicolo da Fano of Faenza, and a small remainder to himself, errors which a comparison of specimens, and a better knowledge of his style, might have avoided.

Passeri refers to the fabrique of Maestro Vergilio, and Piccolpasso states that it was in his bottega that the *rosso di Faenza* was used, giving the mode of its production by means of bol armeniac (a silicate of alumina highly charged with oxide of iron), and describing the difficulty of its manipulation, and his own want of success in its application. We must, however, bear in mind that Piccolpasso wrote some twenty years later than the date of pieces made at the Casa Pirotta upon which the red colour is seen, and that it was used abundantly at Caffaggiolo. If his statement is correct, that this pigment was only used at the bottega of Maestro Vergilio in Faenza, and we have it on specimens bearing the mark of the Casa Pirotta, may we infer that Vergilio was really the maestro of that important establishment?

A plate formerly in the hands of Delange, with subject Apollo and Marsyas, was inscribed at the back '*Apollo Marsio fatto in la bottega de Maestro Vergilio da Faenza 1556. Nicolo da Fano.*'

A document among the archives of the house of Este, states that in 1556 Alfonso of Ferrara bought maiolica from one *Nicolo da Faenza*, perhaps the same Nicolo da Fano.

Following in the footsteps of the 'green man,' but with more awkward tread, one or perhaps more painters continued the style of colouring and *sopra azzuro* grotesques, apparently working at the Casa Pirotta, but we also find examples on which the mark may be only an imitation of the true; it must, however, be confessed that its form was varied from an early period of its use, as will be seen from those which are given among marks on pieces of this fabrique.

One specimen of this later time in the South Kensington Museum, conspicuous for its inferior painting (No. 1776), is marked with the crossed circle; while another (No. 4317) shows an equally bad production by the same brush 'In Forli,' proof direct that both these fabriques had the dubious advantage of that painter's assistance.

Before quitting the subject of this important Faentine bottega, we would refer the reader to the observation made by Sir J. C. Robinson in his description of the late Mr. Hope's Castel Durante bowl, in a note to page 404 of the 1862 Loan Catalogue (No. 5160); where he calls attention to the fact that on that work by Giovanni Maria, of Castel Durante, in 1508, occurs this same emblem, the mark of the Casa Pirotta, a circle or globe quartered by crossed lines, and having the pellet or small circle in one of the quarters,

which is held in the hands of two of the amorini on the front of the piece. This cannot be an accidental circumstance, neither is it the emblem or device of the nation of these potteries; but it may imply a connexion between them, and as we know that the works at Faenza existed anterior to the time when *Zona Maria Vro* (Giovanni Maria Vasaro¹) emigrated from the Pirota of Faenza, and established himself at Castel Durante, where an important work executed for Pope Julius II, he records his name, and introduces a memento of his former locality.

That there was close connexion between the fabriques of Faenza and Castelfranco there can be little doubt, and accordingly we find that the red enamel so frequent upon the earlier pieces of the Tuscan pottery is the same as that used upon the Faentine, which is probably no other than the *glaze* at Faenza referred to by Piccolpasso. Further, it may be noted that the red enamel is a mark in connexion with the crossed circle on a vase of the National Collection, dated 1531 (Mark 308); it will also be seen upon Nos. 1705 and 2544 in the South Kensington Museum, presumably at Faenza, and again on a plate signed '*in chafaggiuolo*,' and with the mark of that establishment. Maybe he who used it as his emblem also emigrated from the Casa Pirota to the Tuscan Valley.

C.—THE WORKS OF BALDASARA MANARA.

The first notice we have of this painter on pottery occurs in Zani's *Enciclopedia Metodica*², in which work, under the name of *Mannara*, he refers to the signature of the artist upon a *sottocoppa* (see Mark No. 336), on which is painted the subject of the Triumph of Time, then in the possession of Doctor Marchini of Parma. This tazza, which is perhaps the most important example signed by that artist, is one of a service, pieces of which exist bearing his signature, and similarly decorated with orange scale-work on the yellow ground of the reverse. One of these, engraved in Delange's *fabro work*, pl. 58, was in the possession of Monsignore Cajani at Rome, and is now in the South Kensington Museum; its subject is the Resurrection. Other two are in the Ashmolean Museum (Fortnum Collection), viz. that with the Triumph of Time, above referred to, a composition of eighteen figures surrounding a car, on which Time is drawn by two stags, and a tazza painted with the subject of an armed conqueror in Roman costume, seated, and surrounded by his officers, to whom an old man kneels

¹ Sir J. C. Robinson reads the letters *Vro* as *Urbino*; we think, however, that *Vasaro* or *Vasari*, vase maker, is more likely to be correct.

² Zani, *Enciclopedia Metodica*. 28 vols. 8vo. Parma, 1817-28.

PLATE XIX



CUPID RIDING A HOBBY-HORSE. FAENZA
Circa 1520



TAZZA. THE TRIUMPH OF TIME. SIGNED '*Baldasara Manara f-a-n*' FAENZA
Circa 1530

while offering a human head on a salver, which the former regards with astonishment (? Pompey's head brought to Caesar); five other figures follow the old man; a town and landscape are in the background. It is painted in precisely the same manner as the Triumph of Time, and signed on the reverse (see pl. XIX.).

Another tazza, also in the Fortnum Collection, and evidently by the same hand, has for subject Alexander and Diogenes; and again, another, representing Christ healing the Paralytic, is decorated with blue and yellow reticulation on the reverse; both these are without signature.

The Marquis D'Azeglio had another with this artist's signature, the subject Pyramus and Thisbe.

In the British Museum is a plaque less carefully painted than the foregoing signed examples, with an equestrian portrait of Batiston Castellini, the standard-bearer to the Duke of Ferrara, inscribed 'BATISTON · CASTEILIN · FAVENTIN · IA STRNVVS · MILES · DVCIS · FERRARIEN · ANTESIGNAM ·' dated on the reverse '1536, *a di tri de luje*,' and signed '*Baldesara-Manara faentine faciebat*' (Mark No. 337).

This is an extremely interesting piece, as it fixes the date at which he was working, and proves that Faenza was the site of his labours, which the letters *fan* on the Triumph of Time tazza had only imperfectly revealed.

Some pieces of another service exist, of which one is in the British Museum, subject the Vestal Tuccia, and another in the Museum of Economic Geology in Jermyn Street, the signature on the back of which is given (Mark No. 338). The subject of this plate is Narcissus at the fountain; Cupid stands on the other side. The name F. ATNANASIVS is probably that of the owner of the piece; the letter F. may or may not stand for Faenza, while the B. M. are the initials of our artist, by whom undoubtedly the plate was painted; the date 1534. Argnani, Genolini, and others fall into error on this name, which may be read *Frater* ATHANASIVS. Three shields of arms are on the border of the plate, which is painted with even less care than the British Museum plaque. Other unsigned pieces, ascribable to Baldasara, are in collections. We cannot agree with the late M. Darcel in ascribing to his hand the admirable centre of a plate in the Louvre (G. 67), which is beyond Manara's power, and not in his manner.

Probably of the Casa Pirola is a plate, which we have not seen, but which is figured by Delange on pl. 52; to judge from the engraving, the treatment of the central subject has a strong resemblance to Manara's manner. It belonged to M. Joseph.

D.—WORKS BY OTHER ARTISTS PRESUMABLY OF FAENZA.

As before stated, a multitude of homeless casuals have been attributed to the workshops of Faenza, from technical characteristics and manner of decoration, while as many more of somewhat different complexion have been promiscuously charged upon Urbino. Our ignorance, from want of evidence of the exact localities of their production, leads to this doubtful generalization, and, until the discovery of signed specimens by the same hands, or documental record, we must rest content with the assumption.

Many early pieces, modelled in high relief and in the round, are probably of this origin, although there can be little doubt that other places produced parallel examples. Of the former is, we believe, the group representing the Adoration of the Magi in the South Kensington Museum (No. 2410), a fountain representing a knight sleeping, his horse tied to a tree; also No. 2551, &c. In M. Delange's large work is figured an inkstand, pl. 12, representing a mounted and armed knight, and a bell, pl. 8, formerly belonging to the Marquis D'Azeglio, quaintly inscribed *Mariana · bella · sopra · l'altre · belle*, which are probably of the production of Faenza in the latter years of the fifteenth century. They differ from pieces ascribed to Caffaggiolo in a certain rigidity of modelling, the use of a shading and outline of a darker or more indigo-like blue, and a free application of yellow and orange pigments; a more Gothic sentiment prevails on some, probably from the influence of the German school; and we find subjects copied or derived from the works of Dürer, Martin Schoen, &c., more frequently upon the higher class of Faentine wares, and those of Forlì, than on pieces by painters working at the more southern centres of the art. A plaque, also figured by Delange from Monsignore Cajani's Collection, pl. 14, representing the Virgin and Child, dated 1492, may be of Faenza or Forlì, but we are more inclined to ascribe that curious one in the Louvre (G. 39), also figured in the same work, pl. 10, representing the saints 'Crépin and Crépinien,' patrons of the cordwainer's craft, to the latter fabrique.

From an early period Faenza seems to have produced a large number of electuary pots and pharmacy bottles; a pair of such are in the Hôtel Cluny, one bearing the name FAENZA, the other dated 1500. Many of these vases are decorated in the style known as *a quartiere*, being divided into compartments painted in bright yellow, &c., on dark blue, with foliated and other ornament, and usually having a medallion with profile head or subject on one side, under which the name of the drug in Gothic lettering is inscribed on a ribbon. A curious example is in the British Museum, a large flask-

PLATE XX



TAZZA. DANCE OF CUPIDS. AFTER THE PRINT BY MARC ANTONIO (BARTSCH, 217),
BUT ALTERED IN THE BACKGROUND. FAENZA OR CASTEL DURANTE
Circa 1535

shaped bottle of dark blue ground with yellow leafage, and with twisted handles, upon the medallion of which is represented a bear clasping a column, with the inscription '*et sarrimo boni amici*,' allusive, in all probability, to the reconciliation of the rival houses of Orsini and Colonna in 1517.

We would here refer to the frequent occurrence on these vases, as occasionally upon other pieces, of pharmaceutical and ecclesiastical signs, letters, &c., surmounted by the archiepiscopal cross, and other emblems which we believe are allusive to the uses of monastic and private pharmacies for which the services were made, and not to be confounded, as has too frequently been the case, with the marks of botegehe, or of the painters of the piece. These emblems have no other value to us than the clue which they might afford to patient investigation of the locality and brotherhood of the conventual establishment to which they may have belonged, and among the archives of which may be recorded the date and the fabrique by which they were furnished.

But what are of far greater interest are those admirable early pieces, painted by ceramic artists of the first rank, who, beyond a rare monogram or date, have left no record of their place or name, and whose highly-prized works are jealously guarded in our public and private museums. Some of these, with reasonable probability, are believed to have been executed at Faenza.

Of later date are certain fine pieces, by a superior hand, perhaps working at Faenza, or, with equal probability, at Castel Durante, but which must not be confounded with those by an artist associated with the Casa Pirota, and who is known among amateurs as the 'green man,' although we find the same initial letters F. R. on stones or other objects in the foreground. His works are in colours of the richest tone, yet harmonized, and with admirable disposition and vigorous yet careful design. A large plate (No. 7680 in the South Kensington Museum) has for subject the Gathering of the Manna finely treated by his hand. At Narford was one representing St. Jerome in the desert; and another, referred to at page 183, now belongs to Mr. Salting, on which Lucretia is the subject, with an inscription in Greek. The companion plate representing Dido, with Latin inscription, and signed F. R. upon a stone, is in Sir F. Cook's Collection. Although hitherto ascribed to Faenza, we incline to the belief that these pieces may be Durantine. Another fine plate, perhaps by the same hand, subject the rape of Helen, also belongs to Mr. Salting.

Of minor excellence, but characteristic in its decoration, and of early date, is a deep bowl-shaped plate in the Basilewski Collection from that of Mr. Barker, figured in Delange, pl. 47, with the subject of Actaeon, surrounded by a border of interlaced strapwork in yellow, blue, orange, &c.,

and dated on the reverse 1503 (Mark 349); it is described in the Loan Catalogue (No. 5159).

Of the highest excellence is a plate formerly in the Narford Collection, also figured by Delange, pl. 23; it is covered with grotesques, satyrs, &c.; in the lower part a satyress is nursing her baby, a subject which, with the addition of a satyr playing on a pipe, and landscape background, covers a beautifully painted plate in the British Museum. The Narford piece is painted in a low but harmonious tone of colour on blue ground, and on the face occur the initials I. R. and the date 1508 (Mark 350).

The admirable plateau, described under No. 5162 in the 1862 Loan Catalogue, and then belonging to the Baron Lionel de Rothschild, we believe to be of Caffaggiolo rather than of Faenza; as may be that in Sir F. Cook's Collection from Mr. Barker's, an exquisite piece, signed with the letter R. (Mark 352), and representing a centaur tied to a column, cupids, &c. The British Museum has some examples of early date and great excellence, which may be assigned to this locality, although they do not afford us dates or monograms. So with a small but beautiful plate then belonging to Mr. Morland, and described under No. 5175 of the Loan Catalogue, as a unique example.

In the collection of Mdme. Salomon de Rothschild, of Paris, was a plate having for subject the decollation of a saint, and signed on the reverse amidst imbricated ornament, 'Fato in Favenza 1523.' M. Darcel ascribes No. G. 68 in the Louvre to the same brush.

Several examples are preserved, of an early character, perhaps the work of one hand, who marked them on the back with a large M crossed by a paraph. They are usually plateaux with raised centres on which are portrait heads, or shallow dishes with flat borders. No. 1612 in the South Kensington Museum is a specimen, and the Marks Nos. 339-40 are from others of the same artist or fabrique, which, wanting more definite information, is supposed to be Faenza, and there we leave them. Delange figures one with the portrait of 'Lucia bella,' from the collection of M. Fau, pl. 15. At Narford was one from the Delsette Collection, having a bear-hunt in the centre, with medallions on the border of blue and orange leafage. Sir A. W. Franks has another, and others are in the British Museum and South Kensington Collections.

Variations of the letter F are found on pieces, some of which are fairly ascribable to this fabrique, but we need not point out the fact that many other localities of the manufacture can claim the same for their initial letter, and that the characteristics of the pieces themselves are a necessary test.

Later in the sixteenth century, when subject-painting covering the whole surface of the piece was in general fashion (*istoriata*), the unsigned works

produced at Faenza are difficult to distinguish from those of other fabriques. Some examples exist in collections, as one in the Louvre (G. 77) with the subject of a cavalry skirmish, and inscribed '1561 in Faenza,' but we have no knowledge of their painters, and even the occurrence of the name of that city is but rarely met with. Her wares are usually ornamented on the back with imbrication, as was the manner of Manara, or with concentric lines of blue, yellow, orange, &c. We have seen that this fashion pertained also to Caffaggiolo.

E.—Of the pottery produced at Faenza during the seventeenth and the last century we have but little record. Some pharmacy vases are mentioned by M. Jacquemart, signed 'Andrea Pantales Pingit, 1616,' but the signature does not appear to be accompanied by the name of that city. In 1639 Francesco Vicchij was the proprietor of the most important fabrique. The Marquis D'Azeglio had a specimen of that period having a mark.

In the South Kensington Museum, No. 549. '83 is an ugly white inkstand with coloured shield of arms, signed '*Zacharia Valaressi 1651 in Faenza.*'

In 1693 Tonducci, there established, sold his fabrique to Count Annibale Carlo Ferniani, in whose family it remains and is still working. Dr. Malagola and Sig. Urbani de Gheltorf record the names of painters engaged there. In 1771 we find the name of a French artist known as *Monsu*, and in 1777 Gaspare Germani, from Hungary, was employed; other artists, as modellers, &c., were also there. There is now at the Ferniani fabrique a museum, in which are various specimens of Faentine production of the last century and others. In 1777 also the brothers Benini and Tommaso Ragazzini came from the Ferniani works and established a fabrique, which was closed in 1778. Some other equally short-lived works began and ended during the last years of the eighteenth and the earlier years of the present century.

From Faenza artist-potters emigrated to various parts of Italy and elsewhere. We find Faentine potters

at Venice in	1489	Matteo di Alvise
"	1574-6	Vincenzo di Benedetto Gabellotto
at Ferrara in	1490-1502	Frate Melchiorre
"	1493	Ottaviano
"	1502-24	Biaggio dei Biassini
"	1517-28	Antonio e suo figlio Camillo
"	1527	Vincenzo
"	1528-35	Catto
in Urbino	1536	Cesare Cari
Imola	1543-52	Giovan. Maria Raccagna

in Mantua	1552	Tomaso Scaldamazza
„	1616	Francesco Nisi
Verona	1563	Giovanni Battista
at Lyons	1574	Domenico Tardessiri
		Giuliano Gambini settled at Lyons
at Nevers	1592	Scipione Gambini, probably coming from Lyons.

FORLÌ.

At a short distance from Faenza, Forlì, on the site of the Roman *Forum Livii*, though a fine and interesting town, is no longer a place of that importance which she held as a free city in the middle ages, nor when under the rule of the Malatesta and of the Ordelaffi. Much exciting and romantic history attaches to the period of her occupation by Girolamo Riario, the nephew of Sixtus IV, and his heroic wife and widow Caterina Sforza; here is that *Rocca* so valiantly defended by her against the troops of Caesar Borgia and his French allies. Taken at the assault, maltreated by the Borgia, she was rescued by Allegri, the French commandant, on the plea that by French military law a woman could not be held prisoner—a convenient pretext, for, on receipt of sufficient ducal ducats, Caterina was basely given up to her worst enemy, by whom she was taken prisoner to Rome.

The amount of written record which has as yet been brought to light on the subject of the ceramic industry of Forlì is very small, and devoid of those details which would make it of substantial value to our history.

The earliest notice we have of her pottery is an indirect one occurring in a document referred to by Passeri, and dated as early as 1396, a passage in which states that *Pedrinus Joannis a Boccalibus de Forlivo olim et nunc habitator Pensauri*—John Pedrinus, formerly of the potteries of Forlì, and now an inhabitant of Pesaro; thus proving that such a manufactory did exist at the former town previous to that date; but it does not inform us whether it was more than a furnace for the production of ordinary wares. Piccolpasso, writing in 1548, refers to the painted maiolica of Forlì, and there can be no doubt, from the examples we still possess, that at the time he wrote, in the middle of the sixteenth century, it was well known as having been one of the important fabriques of Northern Italy.

We learn that in 1549 the Comune agreed that wares of Faenza might be brought into Forlì on condition of the payment of a *dazio* or bounty to the *vasai* of the latter city, to be used for the repair, and probably keeping in repair, of the town clock in the communal palace; and further, that the Faenza market might be opened to the wares of Forlì.

In the *Istorie di Forlì*, written and published by Paolo Bonoli in 1661, he states that the maiolica of Forlì is not to be despised, if not of the perfection of that produced at Faenza; that many young persons were employed at that work under trained maestri. We must bear in mind, however, that at the time he wrote the art was everywhere *en décadence*, and that at least one hundred and fifty years had passed since the period of its perfection.

But of far more value is the evidence afforded by the fortunate juxtaposition of some half-dozen pieces of the best period in the collection of the South Kensington Museum, and the fact that on one highly characteristic example we have recorded the name of the bottega and the place in which it was produced—'*la bottega d M^o. ieroda Forlì*.' The careful comparison of this, which has a marked style of its own, with the other pieces referred to, alike in respect to *technique*, tones and application of colour, and quality of glaze, enabled us to trace a connecting chain of development, and to recognize a marked character in the productions of at least one bottega at Forlì, at which works of the highest artistic merit had been produced in the later years of the fifteenth and early in the sixteenth century.

Probably the first piece in point of age is a kite-shaped plaque for wall incrustation, in the South Kensington Museum, No. 2591. '56, bearing the arms of the family of Ordelauffi, Lords of Forlì; its probable date is about 1480-90. 11 in. by 8 $\frac{3}{4}$ in.

The green of the lion is, like that of Caffaggiolo, remarkable for its transparent nature, and doubtless coloured by copper; the drawing is vigorous and able. The Ordelauffi were Lords of Forlì during the greater part of the fourteenth and fifteenth centuries; the last, Luigi, died in exile at Venice in 1504. Dante refers to this family under the figure of the green lion's claws:

*'La terra, che fé già la lunga prova,
E di Franceschi sanguinoso mucchio,
Sotto le branche verdi si ritrova.'*—Inferno, xxvii.

Next we have the plaque No. 490. '64, with ogee-shaped top and moulded edge, painted in brilliant colours; outlined and shaded with blue on white ground. The Virgin is seated on a dwarf wall or pedestal, coloured bright orange and purple, and inscribed with the date 1489; the Child sits on her left knee, supported by her hands; he is naked, holding an orange orb surmounted by a purple cross in the right hand, and is crowned with an orange nimbus, crossed purple. The drawing of the whole subject is very masterly, particularly the treatment of the Virgin's head;

the heavy and somewhat artificial folds of the drapery and the general manner of the design are characteristic of the school of Mantegna, and may with reasonable probability have been sketched by Melozzo da Forlì. M. Émile Molinier writes of this plaque¹, 'Cette pièce est l'une des plus belles faïences que possède le musée de South Kensington; M. Fortnum ne serait pas éloigné de croire que le dessin en a été exécuté par Melozzo da Forlì lui-même.'

Probably next in sequence of date is the deep bowl-shaped plateau or *bacile*, No. 7410. '60 On its central medallion is a group of boys gathering and picking fruit from a tree; one climbs, while six receive the fruit below; landscape background; the sides of the bowl are covered with scale pattern in orange and blue on white ground; the rim, grounded in orange, is ornamented with scale and ribbon work in blue and purple; on one side are two shields of arms, in colour, surmounted by a crown; they are those of Matthias Corvinus, King of Hungary, who died in 1490. Reverse, palmette and leaf ornament in deep blue on the white ground. A comparison of this fine and boldly decorated piece with the plaque No. 490 will at once show that the same colours were used probably by the same hand, and on an enamel of similar whiteness and brilliancy, and that therefore there can be little doubt that this service, painted for Matthias Corvinus, King of Hungary, was the work of an able artist of Forlì painting in the bottega of Maestro Iero. The plate No. 1738 is of the same service, as is also the 'tondino' No. 2597. Another *bacile* is in the possession of M. Ch. Mannheim at Paris. A plate in the Fortnum Collection may be by the same hand. Perhaps of the same service may be the vase No. 351 in the South Kensington Museum from Mr. Webb's Collection; it is half ovoid in form below a spreading shoulder and elongated conical neck. On either side is a strap-like S handle, with scroll ends; the decoration, strongly outlined and painted in dark blue, divides into zones of scale and other pattern, relieved with yellow or white on blue; on the handles a band of crescents in blue and yellow. Its probable date is about 1480-90. Another similar vase of large size, a magnificent piece, is in Mr. Salting's rich collection; on this, beneath the handles, is a monogram composed of the letters A and V. Another like vase, which may be of the same set or service, is in the Museum at Brunswick.

Matthias Corvinus was born in 1443, and began his troublesome reign in 1458; he married (1) the daughter of King Podiebrad of Bohemia, who died in 1464; (2) Beatrice, daughter of Ferdinand King of Naples. He was a liberal patron of the arts and sciences, an excellent linguist and scholar, an able general and brave soldier; he died in 1490.

¹ La Céramique Italienne, p. 61.

The curious early vase, No. 8529 in the South Kensington Museum, in which a mixture of Gothic and Renaissance ornamentation occurs, we have also assigned to this fabrique, although M. Piot thought it might be of Pavian production.

All these pieces have a strongly marked character, perhaps approaching nearer to the productions of the best period of the Caffaggiolo fabrique than to any other, and have hitherto been classed as of unknown origin, or doubtingly ascribed to Faenza. Their characteristics are, an enamel of great brilliancy and whiteness, an orange colour of brilliant and deep quality, a dark blue of great intensity, much used and in a peculiarly massive manner, a liquid and transparent green, and a purple of great depth and tone. The ornamentation is in a large and boldly effective style, even on the smaller pieces, although this manner is less apparent on those painted in blue *camaïeu*.

Of somewhat later date but retaining the same general characteristic technique is the tile No. 7549 of the South Kensington Catalogue, painted in blue on white ground; Sta. Veronica holding the 'vernicle' or napkin impressed with the face of our Saviour. Its date would probably be about 1490 to 1500. It is 10½ in. square. The drawing of this subject seems to be by the same masterly hand as the plaque No. 490. It was purchased by the writer in a small shop at Forlì in 1860, and there is every reason to believe that it came from a house or church in that town.

Next we have the piece which tells us, by its inscription on a label, the bottega and the locality of the pottery which produced these exceptionally fine works. A large plate, No. 4727 in the South Kensington Museum; subject, Christ disputing with the Doctors, painted in blue relieved with white on a white ground; on the upright sides a diaper pattern in *bianco sopra bianco*, and on the rim trophies of musical instruments, arms, tools, &c. Reverse, elaborately ornamented with belts of foliated scrolls in blue, on white ground; in the centre, on a label under a goose, is inscribed, '*i la bottega d m^o iero da Forlì*' (Mark No. 384). About 1500. Diam. 14 in.

This very interesting piece is figured in colour at page 554 of the South Kensington Museum Catalogue, and is the only one known to be signed with the name of the owner of a bottega in Forlì; unfortunately we only learn his christian name '*iero*' (for Jerolamo or ? Geronimo), but whether painted by him we are not informed, neither do we learn his family patronymic. Though treated in a larger and bolder style, we have little doubt that the tile No. 7549, and the fine plaque No. 490, are by the same clever artist, and it is reasonable to believe that the designs for all three were after the great master of the place, Melozzo. The subject of this

plate is ably treated. Nothing can exceed the beautiful porcelaneous quality of the enamel, which, thin but purely white and even, covers the whole surface with a brilliant glaze; the entire subject and ornamentation are outlined and shaded with great delicacy in a blue of a somewhat grey tone, and heightened with pure white. '*A porcellana*' was the technical term for this manner of colouring, although perhaps with strictness it applies only to the design on the reverse, which savours of Eastern influence. The border, *a trofei*, is most elaborate, consisting of arms, books, tools, shoes, musical instruments, &c. This plate was formerly in the Collegio Romano at Rome, from whence it was obtained by the late Sir Henry Cole; it is in as perfect condition as on the day it left the workshop of M^o. iero.

A plaque or tile from the Piot and Spitzer collections, now in that of Mr. Salting, is beautifully painted by the same hand with the subject of St. Jerome in the desert. At back it is inscribed 'memento mei.'

M. Fau exhibited at the Trocadero, in Paris, a fine delicately painted plate, white ground with pale blue and *bianco sopra bianco* decoration, surrounding panels with coats of arms, some in colours.

The Marquis D'Azeglio had a plate with similar style of border, and central subject of David and Goliath, on which occurs the date June 1507.

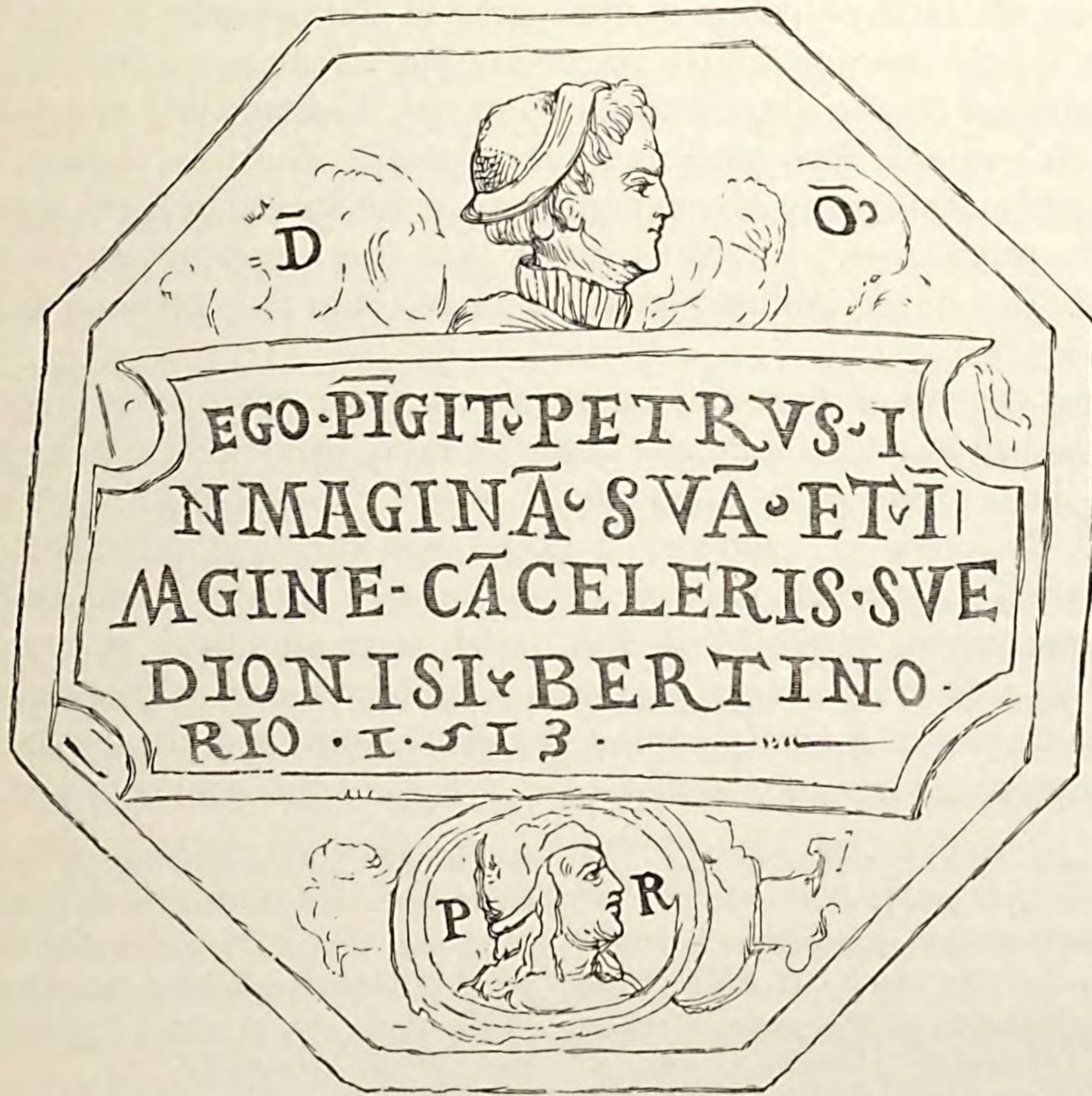
One of the same character was contributed to the Loan Exhibition of 1862 by Mr. Addington, an exquisite plate of great perfection of manufacture and dexterous painting, after an early Italian engraving, with border of *trofei* and medallions on dark blue ground, which Mr. now Sir J. C. Robinson minutely described in the catalogue of that collection, No. 5181, but it bears neither signature nor date.

Another plaque of later date, described by Mr. Robinson in the catalogue of the Napier Collection (No. 3008) as of the highest quality of art, he thinks resembles the work of the Forlì painter. Its subject is Adam's Temptation, after Marc Antonio's print. It bears the date 1523, and at the back a mark, thought by him to represent a weaver's shuttle and a distaff, and which he suggests may be a rebus of the artist's name (Mark No. 383).

The remains of what must have been an important monument of the ceramic art of Forlì, though now unfortunately much injured and having comparatively few of the pieces intact, are the tiles which formed a pavement; No. 30, '66 in the South Kensington Collection. These are painted with various coloured devices, coats of arms, and portraits; among them one initialled P. R. and D. O. with the inscription EGO PĪGIT. PETRVS. INMAGINĀ. SVĀ. ET. IMAGINE. CĀCELERIS. SVE. DIONISI. BERTINO. RIO. 1513. They were formerly in the private chapel of a villa at Pieve a Quinto, near Forlì.

We quote our description of these tiles from the South Kensington Catalogue. 'There can be but little doubt that this pavement is mainly the

handiwork of the painter who executed the plate, which the label tells us was made in the bottega of *m^o iero* in Forlì; but that inscription leaves us in doubt as to whether these tiles were painted by the Maestro himself, or by one Pietro R. We hardly dare suggest the possibility of the omission of the capital letter P in signing his name upon the plate No. 4727, or of the phonetic rendering of any local pronunciation of the name *Piero*, by which we may arrive at the conclusion that the Maestro and the painter



were the same person; we would however suggest that there is some awkwardness in the rendering of Geronimo or Girolamo by "*iero*".

'That the tile upon which this puzzling inscription occurs, and the other portrait tiles of this pavement, and the Basilewski *scodella*, were painted by the same hand there is not the slightest doubt, and we further believe that the dish No. 4727 was also his work in the bottega of "*M^o. iero.*" We must hope for the discovery of another specimen of his very excellent art, or of some document which may more clearly reveal to us his name and history. A plaque described by Mr. J. C. Robinson under No. 3008 in the

catalogue of the Napier Collection at Shandon, representing the Temptation, Eve offering to Adam the forbidden fruit, after a rare print by Marc Antonio (Bartsch, No. 1)¹, is dated 1523, and is of the highest artistic excellence, but unfortunately much broken. Mr. J. C. Robinson states that it has several points of resemblance with the Forlì plate No. 4727, and we think it probable that it may be classed as a more mature and careful work of the same painter. On the back of the Shandon plaque is the Mark No. 383, which Mr. J. C. Robinson thought was intended to represent a distaff and a weaver's shuttle, "probably a charade or rebus of the name of the painter"; if so, may not the letter R, the second initial accompanying what may possibly be the painter's portrait on the tile, stand for *rocca*, the Italian word for distaff, and the painter's name declare itself as *Pietro Rocca*? But this is mere speculation, perhaps more worthy of acceptance if we felt sure that these were really the objects represented, but we confess that there appears to us as great a similitude to a brush and painter's palette as there may be to a distaff and a shuttle.

'Among the other portraits on these tiles are some imaginary and of classic personages, and others which may be more real and of contemporaries. Thus we have "NIRON," "CHAMILO," "SASE," "CHARLOMN," "STEPHANVS · NARDINVS," "CECHVS · DE · RVBEIS," a doge, with the inscription "PRENCIPVS QVE · VENECIA," a bearded portrait of "VGOLINVS · MVSIC"², and that of the painter "MELOTIVS · PITOR"³ of Forlì, also a "CAROLINA" and a "LETA." They are painted in an orange pigment, heightened with white, on a yellow ground, or on one of a nearly similar tint in *camaïeu*, and are bordered with blue arabesque leafage, a *porcellana*, in precisely the same tone of colour,

¹ At the sale of the Shandon Collection it passed into that of Mr. Locker.

² Of this worthy musician, Leandro Alberti, in his *Descrizione d' tutta Italia*, Bologna, 1550, folio, p. 280, says, *Ugolino (nominato Orivetuno) glorioso musico, et inventore de le note sopra gli articoli delle dita delle mane*. Florio Biondo, of Forlì, in the *Roma ristaurata et Italia illustrata*, p. 6, says, *Ugolino Urbivetuno da Forlì ne le cose di musica si lascia d' gran lunga qual si voglia altro addetro, et il libro ch' egli ha scritto d' musica oscurera qualunque altro che n' abbia mai scritto non altramente che si scriva quello che ha Bonato scritto d' apologia*. Marchesi (Vit. Viror. illust. Forliv, 4to. Forolivii, 1726, p. 182) speaks of him in similar laudatory terms as great in philosophy and music, and

remarkable for the modesty of his profound character. He is also mentioned in equal terms of praise in an anonymous work entitled *Ilustri antiche e moderni d' Forlì*, Forlì, 1757, 4to, p. 162. He was a canon and 'Vicario generale.'

³ This would seem to be a new orthographic variation of the name of the illustrious painter of Forlì, which has heretofore been written as Melozzo, Melozzi, Melozio, and Meloccio, the latter preferred by Marchesi (*Suppl. istorie della città di Forlì*, lib. ix. all' ann. 1484), who tells us that he was so highly esteemed by the Count Girolamo Riario, Signor of Forlì, that he appointed him his equerry and gentleman, with large provision; while Zani, in his *Encicl. Metod.*, does not hesitate to call him the 'Raffaello degli Antiche.'

and after the same designs, as a corresponding pattern on the plate and on the bowl before referred to. These designs occupy the larger octagonal tiles, others of which are painted with trophies, &c., in a like tone of colour; on others again are shields of arms, one of which bears per fess gules and azure, on the first a demi lion rampant issuant or, on the second three stars or above three hillocks vert.

'The other shield bears per fess or and azure, a dog (or wolf) rampant argent spotted azure, on a chief azure, three stars or; and on a label beneath are the initials B. M. L. F. Another tile is painted with what is probably the *impresa* of the family, a plant in flower, perhaps intended for a nettle, with the motto MALVA · PER · CHI · LA · TOCHIA · FINIS ·; this may be intended for the common mallow plant, the *malva sylvestris*, known as the *malva* in Italian, but is not any known *impresa* of the Malvasia family of Bologna; on the other hand, we think the more correct reading to be *mal · va · per · chi · la · tochia*—harm or evil comes to him who touches; a motto more appropriate to the nettle than the healing mallow. The most important tile is, however, that already referred to, on which the supposed portrait of the painter, with his initials P. R., and that of Dionisus Bertino Rio, his (or somebody's) *cancelliere*, or chancellor, or secretary, initialled D. O., are painted, together with the date and the inscription as given above.'

'The latinity of these inscriptions is seldom classic, and although in the present instance it may imply that the painter Petrus had executed the portrait of some other person and of his chancellor, we have suggested that his real meaning by the abbreviated word "PĪGIT" was that he had executed his own portrait on the tile, together with that of the chancellor, perchance of his patron and through whom he received the benefit of the patronage, and in gratitude claims him for his own. It has been suggested that *cāceleris* may be intended for *consigliere*, counsellor or adviser, but it may be after all only a high-flown title for his own scribe and accountant.

'They formed the pavement of a private chapel in a villa at Pieve a Quinto, between Forlì and the pine forest.'

The charming *scodella* above referred to was evidently painted by the artist who executed the pavement tiles, and in the same peculiar tone of *giallo sopra giallo*; it was brought to England some years since by Signor Castellani and sold at the then high price of £180 to M. Basilewski. On the reverse the initials G (or C) I are painted, and they are repeated upon a book in the foreground of the composition (Mark No. 380), which consists of many figures, probably representing an allegorical or romance subject. How do these initials read? Are they the first two letters of a different spelling of the same name, *Gironimo*, as that upon the plate (No. 4727), where it is inscribed as M^o. iero, possibly for *ieronimo*, or can it be that

the first letter G or C is the initial of his patronymic, placed, as is so constantly the habit in Italian parlance, before his christian name? This is another instance of the many difficulties in deciphering monograms which occur on Italian pottery and in attaching them to known names, as difficult and uncertain a task as the determination of Italian heraldry.

We have omitted to mention a curious early plaque in the Louvre (G. 39), classed by M. Darcel under Faenza, and assigned by M. Jacquemart to Caffaggiolo, but which, judging from its tone of colouring and other qualities, perhaps approaches nearer to the earlier pieces made at Forlì. It is figured in Delange's folio work, pl. 10, and represents the patrons of the cordwainer's craft, Saints Crispin and Crispinian, with a hide and shoemaker's tools, shoes, &c.

Another plaque, kite-shaped, now in the Hôtel Cluny at Paris, from the Castellani Collection, on which a cock holding a fleur-de-lis in its beak is figured in black upon the white ground and with the date 1466 beneath the bird, may also be an early Forlì piece.

Considerable uncertainty has existed for some time past in respect to several highly artistic pieces which might claim to be Faentine or of Forlì. Of the latter we have the plate in the South Kensington Museum, signed as having been painted in the bottega of M^o. iero (see Mark No. 384); with this we would associate the Sta. Veronica tile No. 7549. A plate in Mr. Salting's Collection with richly decorated border and centre occupied by the figure of a nude boy leaning on a staff, and a plaque in the same collection, from that of M. Piot, all which are without doubt by the same hand, painted in clear blue heightened with white on a white ground *a porcellana*; these were doubtless painted at the same fabrique, that of M^o. iero of Forlì. Seemingly by the same hand, more developed but of the highest excellence of ceramic painting, is the plaque in the South Kensington Museum (No. 69. '65), the subject being the Resurrection, probably from a design by Melozzo da Forlì. This is boldly marked with the B monogram, which again occurs (Marks No. 288 and 290) on a plate in the British Museum, seemingly by another hand, and of Castel Durante or possibly of Faenza. The question arises, is this the monogram of another bottega at Forlì than that of M^o. iero, or is it the mark of a bottega of Faenza or Castel Durante to which this admirable artist had subsequently betaken himself? We have referred to this question under Faenza, at page 255.

Excepting the plaque in the Napier Collection, a lapse of twenty-nine years occurs between the date upon the pavement and the next recorded piece; and during this time a great change for the worse seems to have come over the productions of the manufactory. Perhaps under other hands it had ceased to produce works of excellence, for it next appears in the less

admirable light of an imitator of the wares of Faenza, by an inferior artist, who comes thence to Forlì and there produces No. 4317 of the South Kensington Collection—a tazza with battle subject; in the foreground a nude figure cutting off the head of a vanquished warrior, probably David and Goliath; painted on blue ground. Reverse, inscription, 'Fata in Forlì.' Diam. 10½ in. (Mark No. 386).

This is an interesting plate, although by no means admirable in respect of art, as the inscription on the back corrects former opinion as to a numerous class of works of similar stamp, all of which have been considered as the production of Faenza. An attentive examination and a careful comparison of a number of these specimens will show that they may be divided in accordance with degrees of excellence. The first, of the highest merit in respect to careful painting and quality of colour, are more usually marked at the back with the crossed circle and pellet, believed to be that of the 'Casa Pirota' at Faenza, whence perhaps the style and the patterns were taken by artists who subsequently worked at Forlì and elsewhere.

In this specimen we have the type of an inferior class painted in the same manner, and even adopting the same ornaments on the reverse, among which is a sort of imitation of the crossed circle mark. They were, perhaps, produced as counterfeits of the wares of the fabrique at Faenza by an inferior painter at Forlì. Thirdly, we have a still coarser imitation in certain pieces produced at Padua.

A plate in the Louvre (G. 92), on which is painted the Murder of the Innocents, after Baccio Bandinelli, is similarly signed '*fata in forli*' and with the date 1542. This plate has been figured with facsimile of the mark in Delange's folio work, pl. 76. Another in the same collection (G. 93), a still inferior work, representing the Punishment of Croesus by the Parthians, with the legend

'Aurum sitis
Aurum Bibe,'

bears also the same inscription of the fabrique without date.

On a large dish in the Ravenna Library of the same style as the inferior productions of the Casa Pirota in Faenza, a battle scene or triumph in the centre and border of *sopra azzuro*, is the inscription :

FV · AF
IN
FORLI

And on another by the same hand, in the Biblioteca at Forlì, is the inscription : AF · I FOR I.

Mr. Barker had a plate from the Delsette Collection, subject the story of Alexander and Roxana, and which is inscribed on the reverse '*Leochadius Solobrinus p̄c̄sit forolivia mece 1555*'; and in the University Museum at Bologna is a basin on which is painted a representation of the supper at which Mary Magdalene washes Jesus' feet; on the back it is signed by the same artist, with the date 1564 (Mark No. 388). Another is in the Library at Ravenna and signed '*Forlli Luchadio 1563*.'

M. Delange mentions a small plate with the letters L. S. on the reverse, which he suggests may be the initials of the same artist.

That bearing the date 1564 is the latest signed and dated piece of the fabrique with which we are acquainted.

We learn through the researches of MM. B. Fillon and Laferrière Percy that one 'Jerome Solobrin' was established at Amboise in France, 1494 to 1502. He could hardly have been a brother of Leochadius, as has been suggested, though probably an elder relative.

RIMINI.

The Com^{re}. Luigi Tonini¹, in his account of certain early pieces preserved in the Comunal Museum at Rimini, and which have been found in various parts of that city, reasonably presumes that they are of local production from the fact of several of them bearing *Sigle* monograms or armorials, referring to members of the Malatesta family, from 1416 to 1429. They would appear to be of simply glazed ware, or *mezza maiolica*. Three others were sold at the Castellani sale in Paris in 1878, on one of which was an uncial letter A. Two others, covered with stanniferous enamel, which M. Darcel considered as of the fourteenth century, belong to M. Victor Gay. On one are the letters A. L. in uncial characters.

The first, and indeed the only early mention of this fabrique is in the work of Piccolpasso, where he names it merely as among existing potteries. A few pieces have been preserved which confirm his statement, being inscribed at the back with the name of this city. The majority of them may have been of the same service, dated 1535, and alike in the style of painting.

A plate at the Hôtel Cluny (No. 2098) is inscribed at the back '*di Adam ed Eva, in Rimino. 1535*.'

In the British Museum is another, representing the Fall of Phaeton, which is signed at the back '*1535 in Arimin*' (Mark No. 395).

¹ Com. Luigi Tonini, *Le Figuline Riminense*. Bologna, 1870.

M. Basilewski had a plate, figured in Delange's *Recueil*, pl. 78, subject the Trojan horse, inscribed 'jn arimin 1535.' One in Mr. Barker's Collection was signed 'in Rimino'; and another 'in Ariminensis 1535,' as quoted by Delange, who may probably refer to the British Museum specimen, the subject being similar. Some pieces in the Louvre are ascribed by M. Darcel to the same artist as the Cluny example, one of which (No. 96), in addition to the titular inscription 'NOE,' has an ill-formed letter X or Y, supposed to be the initial of the painter, and a branch of vine stem without leaves (Mark No. 396). On another (No. 103) the inscription 'Guido Selvaggio,' referring to the subject, the Guido of the Orlando Furioso, has been mistaken for the signature of 'Guido Salvino,' who, according to Piccolpasso, took the art to Antwerp.

The style of painting on these pieces is marked by a rather startling contrast of colours, the flesh tints are very pale and heavily shaded with a reddish yellow, the blues are blackish, the drawing of the subject free and careless; the landscape being better treated, the tree stems brown shaded with black; but perhaps the most characteristic feature is a glaze of singular richness and brilliancy, which greatly enhances the effect of the colours.

Of a later date is a jug in the Museum of the University of Bologna, decorated with a subject from Ovid, the handle, &c., *a trofei*, and signed 'Giulio da Urbino in bottega di M^o. Alessandro in Arimin.' This is probably the artist who, according to Vasari's statement, went to Ferrara from Urbino. In the Museum at Bologna is a vase signed by Julio da Urbino, as made at 'Rimino' (Mark No. 397).

To this fabrique M. Molinier ascribes two pieces, *godronnés*, the Creation of Man, and Adam and Eve, designed and modelled in very pale bistre tone; Nos. 484 and 145 in the Museum at Pesaro.

RAVENNA.

Piccolpasso states that potteries existed at Ravenna, and that the mud deposited by the river was excellent for the purpose.

In 1532 so much of various wares was sent to Ravenna by the potters of Faenza that the local *figoli* made complaint, and the Council decreed that they should only be brought for sale on the days of the fair. Revoked in 1526, this decree was renewed, on further complaint by the local potters. We have no means of learning the quality of those wares.

In the collection of the late Baron J. Ch. Davillier, of Paris, bequeathed by him in part to the Louvre and in part to the Museum at Sèvres,

is a plate painted in blue *camaïeu* on a blueish-grey glaze of a similar tone of colour to that used at Venice and Padua, with the subject of Amphion carried on the waves by three dolphins, and playing the viol. It is the work of an able hand, perhaps after the design of a master of the fifteenth century, and is itself probably of the earlier quarter of the sixteenth. The subject is surrounded by a delicate border, *a porcellana*, and on the reverse is the inscription 'Ravenna' (Mark No. 390). It is figured in Delange's *Recueil*, pl. 46.

One Pietro Mazzolini, of Ravenna, was working at Urbino in 1569 (Pungileoni).

A pretty 'hanap,' or small jug, in the British Museum from the late Mr. Henderson's Collection, ornamented with yellow intertwined branches of foliage on a dark blue ground, and with a shield of arms supported by two cupids, has beneath the handle the letters R. V. A., with the date 1552, which have been read as RaVenA. We fear, however, that there is some doubt as to the genuineness of this piece.

Wares not of Venetian manufacture were forbidden to enter that city, except for exportation. Accordingly we find that early in the sixteenth century *Piero dei Ponti* was permitted to bring from Ravenna certain wares '*diعة casse di lavori di piera per le parte de lavante.*' This concession was renewed to *Piero* on April 10, 1522, being granted to '*Pier Frutarnol maiolicaro di Ravenna.*' This would show that the productions of Ravenna were esteemed anterior to 1535, the earliest date of known pieces¹.

BOLOGNA.

Dr. Malagola, in his *Memorie*, tells us of records by which it appears that before 1312 a society existed in Bologna, '*Magistrorum artis urceorum,*' having special statutes.

Piccolpasso refers to the earth used by the potters of this city, and it is probable that they produced works of merit, which, however, we have not as yet the means of distinguishing, no documents on the subject or inscribed pieces having been discovered. In records of 1549 *Alexandro di Francesco Begnamini*, *Pier di Mattheo di Agoletti*, and *Vincenzo di Simon delle Selle*, are named as *boccalari*, which implies painters on maiolica.

A registry occurs in the archives of the Senate of the death in 1574 of one *Antonio quondam Pauli de Milionibus figuli*. And again, in 1595, we find that a concession was made to *Angelo Michele Risio*, *Alessio Rosa*,

¹ Urbani de Gheltof, op. cit. p. 40.

and Giovanni Virgilio, to open a fabrique of maiolica '*ex argilla ad instar faentinorum maiolica appellata*,' with privilege to work for ten years.

Of the fabriques opened at Bologna during the course of the last century we will not here make record. They will be found in the Notizie of Signor Urbani de Gheltof.

Some excellent modern imitations of Della Robbia rilievs and painted wares were produced by Messrs. Angelo Minghetti and Son, of this city, good examples of which were shown at the Roman Exposition of 1870 and subsequently.

IMOLA.

The first establishment for making enamelled wares in Imola would seem to be recorded in a document discovered by Dr. Malagola in the municipal archives of that city. It appears that in 1543 *Giovanni Maria Raccagna of Faenza, detto Taffarino*, memorialized the Comune of Imola for permission to establish himself in that town as a maker of white and coloured wares; which was granted to him under the obligation '*docere dictam artem omnibus Imolensibus eam adiscere volentibus*'; and the introduction of Faentine wares was forbidden. *Taffarino* died at Imola in 1552; the work was conducted by his successors, but they were deprived of their exclusive privilege.

In 1586 a commission of four members was created by the Comune to compile the rules of the *artis majolicae* (Malagola).

Pieces modelled somewhat after the style of those by Bernard Palissy have been ascribed to this site; wares covered with a thick white enamel, and frequently formed with basket-like open work at the sides, have also had this origin imputed to them; but we do not know by what authority. Nor do we find any record of an example inscribed with this name, though such were made, as is proved by the fact referred to by Campori that, in 1741, Gio. Andrea Ferrari obtained leave to produce wares in the Ferrarese States, '*a somiglianza di quella d'Imola*.'

In 1790 Ignazio Cavazzuti, reporting on the works at Sassuolo, alludes to a fabrique at this place, as also to that at Lodi, of which he was the director.

CHAPTER V

NORTHERN DUCHIES

FERRARA

WE do not know that any additional light of importance has been thrown upon the history of the ceramic productions of Ferrara, Modena, Mantua, and neighbouring localities since 1872, when we gathered together the material facts derived for the most part from the researches of the Marchese Giuseppe Campori¹, of Modena. From these we learn that Alfonso I, Duke of Ferrara, who married Lucrezia Borgia, and was a great patron of art, found means, notwithstanding his troubled and warlike rule, to establish a fabrique of maiolica at his castle in Ferrara. This is confirmed by Piccolpasso, who further states that the Duke invented a peculiarly brilliant white glaze, afterwards known as 'bianco di Ferrara.' Although the precise period of the introduction of the art is unknown, as early as 1436 the name of 'Maestro Benedetto *bocalaro in Castello*' is recorded; in 1472 one Enrico, and in 1489 Gio. da Modena, are named; while in the *Memoriale* of the expenses of Leonello, Marchese di Ferrara, in 1443, occurs the first mention of painted and glazed wares. We there find entries of payments made to one 'Bastiano *bocalaro*' for tiles painted from the designs of Jacopo di Sagramoro and his companions, representing various plants and vegetables, and which were placed over the benches of the 'Cortile della Fontana' of the palace, then used as a market for herbs. In 1471 Ludovico Corradini of Modena, '*scultore in terra*,' had a commission to pave two rooms in the Schifanoia Palace. In 1474 the chapel known as the 'Capella del Cortile' in the ducal castle was consecrated: it was erected by the Duke Ercole I, and Ariosto, in describing it, notices the pavement of painted tiles².

¹ Notizie della Majolica e della Porcellana di Ferrara. Modena, 1871.

² *Sellegado a guadri semipedali sopra vitreadi de varj coluri concatenadi de certe vitalbe.* Descr. MSS. in Bib. Palatina.

Artists appear to have been introduced from Faenza by Ercole I about 1490, and Frate Melchiorre and his son had a place allotted to them in the castle, the former being known as '*Maestro dei lavori di terra.*' A curious document is brought to light by the Marquis Campori from the archives of Mantua, dated 1494, by which it appears that Isabella (d'Este), wife of the Marquis of Mantua (Gonzaga), had sent a plate which had been broken into three pieces to be repaired at Ferrara by the *Maestri* working at the castle; this was done, and the mended plate returned by Francesco Bagnacavallo at the desire of the Duchess of Ferrara, with another as a present. In his accompanying letter, Bagnacavallo says that he has ordered six pieces to be made, if it will please her Excellency to have them, but that they will not be of maiolica, but better, thinner, and lighter, all white, worked with white upon white (*ma non serano di maioliche, ma serano più galante, più subtile, et più leggiere, tuti bianchi lavorati di bianco sopra bianco*); by which passage the Marquis Campori infers that the broken piece sent was only of mezza-maiolica, having a lead glaze, while that made at Ferrara was coated with the stanniferous enamel, and that this was the then meaning of the term '*bianco sopra bianco*,' synonymous with '*bianco allattato malamente detto bianco faentino*,' not merely the decoration of a white arabesque upon a white ground; but whether this white was introduced by the Faentine artists or invented at Ferrara is an open question.

Contemporary with Fra. Melchiorre, one Ottaviano da Faenza was paid in 1493 for wares furnished to the nuns of 'Corpo di Christo'; and in 1501 Giovanni da Modena worked at some stoves in the castle; while in the same year the name of Biagio da Faenza first appears, who in 1502-3 made some wares for the new monastery of Sta. Catterina, and in 1505-6 executed other work at the '*stufa*' in the '*castel nuovo*.' At that time M^o. Cristoforo da Modena was known as the '*bocalaro ducale*,' who in the subsequent year was ordered to cover a '*loggetta*' with tiles for the Duchess Lucrezia Borgia. Duke Ercole I was then in power, but was succeeded by his son, Alfonso I, in 1505, as Duke of Ferrara, Modena, and Reggio.

In the *Gazette des Beaux-Arts*, xiii, pt. 13, May 1895 et seq., is a paper by M. Charles Yriarte on Isabella d'Este, &c. At page 390 he describes the pavement of '*La Grotta*,' which had been inhabited by her previous to the use of the *Castello*. The tiles of this pavement have been dispersed; some are in the Gewerbe-Museum at Berlin. M. Edouard André has some twelve which are figured at page 391 of the *Gazette*: on them we find the arms of the Gonzaga, and various *imprese* and mottoes in mixed French and Italian. M. Yriarte ascribes these tiles to Pesaro or to Ferrara;

the date 1522 is on the frieze of the cortile, but the tiles may be somewhat earlier.

From 1506 to 1522 the artistic works seem to have been discontinued, probably on account of the wars in which the Duke was engaged against Pope Julius II and the Spaniards, who took Modena and Reggio, and reduced him to great want of money; so much so that in 1510, not wishing to increase the charge on his subjects, he pledged his plate and precious objects, even to the jewels of his wife Lucrezia, and ornamented his *credenziera* by making use of vases and dishes of earthenware, the produce of his own industry. This statement was thought by M. Jacquemart to prove the continuance of the manufacture, but we should understand it rather as implying that the pieces produced by his own hands, or under his own supervision, at the ducal pottery managed by Maestro Biagio before Alfonso became duke, were brought into service on this occasion. This view is, we think, confirmed by the fact that in 1520 Duke Alfonso, through his ambassador, Jacopo Tebaldi, at Venice, ordered a set of jars for his *spezieria*, the production of which was to be superintended by Titian, and their cost arranged (about 2s. 9d. each for the larger vases). Of these eleven large, eleven smaller, and twenty of the smallest size, with the covers, were forwarded to Ferrara. Another indirect confirmation, in the opinion of Campori, is found in a document referred to by him (at page 27) as being in the archives of Modena, by which it seems that Isabella Gonzaga had commissioned Alfonso Trotti, a gentleman of Ferrara, to procure for her some plates of fine maiolica in Venice and Faenza, which he did in 1518. But may it not be equally probable that that lady merely wished to procure specimens of the artistic pottery of those fabriques? In 1522 the moneys paid for tin and lead are again recorded, as is also the engagement of Antonio da Faenza, at twelve *livre* per month (about 16s. 9d.), with food and lodging for two persons; in 1528 he is succeeded by one Catto, who died in 1535. It is not certain whether Antonio was a painter on pottery or a master potter; although he remained in the Duke's service till 1528, other *bocalari* were engaged, but it is not till 1524 that we find money paid (twelve soldi) to one 'Camillo' for painting vases for the potter. In 1529 the brothers Dossi directed the artistic productions of the works, as two *livre* were allowed to Dosso for two days' work, tracing designs for the potter, and to Battista one *livra* for modelling handles. Thus it would appear that these great artists, who were employed by the Duke to decorate his palace, &c., with frescoes and paintings, gave designs also for the pottery and models for the shaped pieces.

Signor Giuseppe Boschini, in his letter to Mayr on '*due piatti dipinti in majolica*,' suggests that as the Dossi in their decorations adopted the

grotesques, derived and modified from the antique by the great Raffaele, it is not improbable that some of the pieces so ornamented on a white ground, and which are generally ascribed to the potteries of Urbino, may have been the produce of the ducal establishment at Ferrara; and then describes two plates which he had seen in the hands of a dealer, as being of this character, and on each of which occurs the emblem and motto adopted by Duke Alfonso II on his marriage with Margarita di Gonzaga.

These were probably portions of the service believed to be that which was ordered for the occasion in 1579, and of which two pieces exist in the South Kensington Museum; but of the works produced at the earlier period of the establishment, under the management of Bastiano and of Biagio, we have no authenticated examples.

M. Jacquemart has supposed that certain beautiful pieces—one of which, a hanap, was in the collection of the Baron Alphonse de Rothschild at Paris, and figured by Delange in his *Recueil*, pl. 31; others in the British Museum and elsewhere—and which bear the united arms of Gonzaga and Este, may have been of that origin; but on them the Gonzaga has the first place in the shield, impaling the coat of Este. These pieces are undoubtedly portions of a service made either for Gian. Francesco II di Gonzaga, Marquis of Mantua, who, in 1490, married the accomplished Isabella, daughter of Ercole I and sister of Alfonso I, Duke of Ferrara, or even more probably for that lady subsequently to her husband's death in 1519; she died in 1539. Some of them have monograms not easily explained, although the first letter of one consisting of the interlaced Y and S may be intended for a florid form of, or used instead of, the letter I, and thus composed of the two first letters of the name 'Isabella,' as in the case of the I. S. interlaced adopted in the arms of Malatesta, on the marriage of Sigismondo Pandolfo with Isotta da Rimini. The motto '*nec spe nec metu*' occurs on some of these pieces, which without doubt were painted by Nicolo da Urbino, and are referred to in the notice of the Fontana fabrique.

Another pottery seems to have existed in the Schifanoia Palace, protected by Sigismondo d'Este, brother of the Duke, and directed by Biagio Biassini, of Faenza, who is mentioned in the archives of 1515 to 1524. In 1523 three painters, Il Frate, '*pittore alla majolica*,' Grosso, and Zaffarino, are spoken of as residing there. This fabrique ceased at the death of Sigismondo, in 1524.

From 1534 to 1559, during the reign of Ercole II, the work does not seem to have been encouraged; Pietro Paolo Stanghi, of Faenza, is the only artist recorded, having made the ornaments to a stove in the

castle ; but Alfonso II took more interest in the manufacture, and Vasari speaks of the fine productions of his furnaces. In his grandfather's time the artists of Faenza were more renowned, but later, under the Umbrian dukes, Urbino had attracted the Fontana family and other able artistic potters from Castel Durante, and had become the leading manufactory ; thence came Camillo and Battista, his brother, neither of whom, however, was of the Fontana family.

Campori attributes to Alfonso I the invention of porcelain, and cites a letter written to him from Venice on May 17, 1519, by his ambassador, Jacopo Tebaldi, in which he refers to a small plate and a *scutella* of porcelain, which he sends from a Venetian potter, Maestro Leandro Peringer, who, it would seem, had made experiments at the Duke's suggestion, but who declines to continue them at his own cost, or to accept the Duke's offer to establish him at Ferrara. It seems from this more probable that the Venetian artist had succeeded in producing a kind of porcelain, the fabrication of which the Duke of Ferrara wished to adopt and encourage in his own city, but which was probably then abandoned. And it would further appear from an entry in the book of the Duke's expenses at Venice in September, 1504, preserved in the archives of Modena and also made known by the Marquis Campori, that the sum of £2 3s. had been paid '*per schudelle sette de porcellana contrafacta e uno bochale a la chatalana*,' showing that this counterfeit porcelain was then produced by an unrecorded Venetian potter, probably the same who, as we have just seen, fifteen years later declines going to Ferrara on account of his age, '*che'l è troppo al tempo, et che non se vole levar de qua*.'

Nearly half a century has passed away before we hear of fresh experiments in the production of porcelain, directed by M^o. Camillo, of Urbino, assisted by his brother Battista, and which seem to have resulted in success. When injured by the accidental explosion of a cannon, which ultimately caused his death and that of three gentlemen, in 1567, he kept the secret, refusing to divulge it. This event is mentioned by Bernardo Canigiani, the ambassador of the Florentine court, who speaks of Camillo da Urbino as a maker of vases, painter, and chemist, and the true modern discoverer of porcelain, '*Ritrovatore moderno alla porcellana*' (Campori, p. 50).

It would seem, however, that his brother Battista must have known something of the process, which he may have been able to perfect by experiments, for it appears that between 1568 and 1569 the work was continued, as on December 17 of the latter year an entry is made of an unusual allowance of wine for a workman engaged in preparing the ingredients '*per far porcellana*.'

The fact of this discovery of a porcelain of artificial or mixed body

in the sixteenth century in Italy seems to have been known and acknowledged, and is referred to by Vasari and Aldrovandi, in the following century by Magalotti and Bonanni, and again in the last by Passeri, Targioni, by the Osservatore Fiorentino, by Galuzzi, and others (p. 51). It was lost sight of until the fortunate discovery of a few pieces of what proved to be the Medici china set connoisseurs on the alert, and prompted Dr. Foresi, of Florence, to make search for documents on the subject, resulting in his finding records which proved that these pieces were really specimens of the porcelain made by the Grand Duke Francesco II de' Medici, at Florence, about 1580.

It seems to the writer not improbable that two small cups exhibited at the Loan Exhibition of 1862, one by Her Majesty, and one by the Earl of Stamford and Warrington, and described by Mr. J. C. Robinson in the catalogue of that collection under Nos. 7901, 7902, may have been produced by M^o. Camillo at Ferrara, or by the unknown artist at Venice.

As remarked by the Marquis Campori, it is more than probable that the Grand Duke of Tuscany and the Duke of Ferrara were both engaged at the same time in making experiments for the fabrication of porcelain, and that each arrived at a nearly similar result, and within a few years of each other's success. The priority of discovery would seem, however, to rest with Ferrara, but unfortunately we are without specimens which can be traced to that origin.

There is much confusion in respect to the two Urbinati artists of the name of Camillo; the patronymic of one, that M^o. Camillo who worked at Ferrara, and was a discoverer of porcelain, is unknown; but the other M^o. Camillo, who is stated to have gone to Florence, and is believed to have directed experiments with equal success for the Grand Duke, was the brother of the celebrated Orazio Fontana. The first was killed, as we have stated, in 1567; the last was living until 1589.

It is to be regretted that we have at present no clue by which we can, even with probability, attribute any of the examples of maiolica in our collections to the earlier works of the Faentine artists produced under Alfonso I at Ferrara; the more so as both under his reign and under that of Alfonso II the fabrique was conducted, not with a view to profit or commercial enterprise, but simply from princely magnificence and love of art; the produce was for their own use, and for presents among friends, but not for sale: we may therefore conclude that it was of highly artistic and great technical excellence. This was exceptional among the potteries of that period in Italy, all of which (not to include

the porcelain work of the Grand Duke of Tuscany) were commercial undertakings, more or less patronized and encouraged by the ruling families of their several localities. Some Ferrarese pieces have doubtless been preserved, and are probably now classed among those of Faenza, with which they must have a great affinity. In the Gallery at Modena are some in the Urbino manner, which came from the *guardaroba* of the Casa d'Este, and perhaps may have been made at Ferrara; one having the three white eagles of the Este is dated 1526.

In the Castellani Collection sold at Paris in 1878, Lot 190 was thus described: 'Coupe ronde sur pied bas, armoiries de la famille Estensi, surmontées d'une tête de chérubin et flanquées de deux sphinx. Au-dessous, un cahier de musique ouvert portant un *Duo* jusqu'au signe *verte folium* (tournez la page). Décor en camaïeu sur fond gros bleu; les armoiries seules sont en couleurs.' It is possible that this may be a piece of the earlier productions of Ferrara.

It is not till 1579, when the art was in decadence, and when the Urbino style of ornamentation prevailed, that, on the occasion of the marriage of Alfonso II with Margarita di Gonzaga, it is believed that a *credenza* was made, the pieces of which are to be recognized by bearing the device of a burning pyre, with the motto '*Ardet aeternum*.'

This service is supposed by Signor Giuseppe Boschini to have been made at Ferrara, but the Marquis Campori, notwithstanding a diligent search among the archives, which he has explored with such valuable results to the history of ceramic art in Italy, can find no entry of the production of any such service, nor indeed any further record of the continuance of the fabrique at the ducal castle, after the untimely death of M^o. Camillo in 1567, or during the course of that year; from which he concludes that at the death of Battista, M^o. Camillo's brother, which happened, as he believes, within a short period, and perhaps also partly in consequence of the earthquakes which caused so much damage to Ferrara during the years from 1570 to 1574, the production of maiolica ceased, after having continued, with small interruption, during a period of nearly a century and a half.

The pieces of this service, while assimilating to the later productions of the Urbino furnaces, have a distinctive character of their own, and although their connexion with Ferrara may be merely one of ownership, and not of origin, we think it well to class them for the present under that head, simply because we have no other standard to which we can attach all that is known of the history of that princely bottega, and because these pieces have, in default of positive evidence to the contrary, been accepted as Ferrarese.

They are remarkable for the purity of the white enamel ground; the grotesques are by another hand than those on pieces universally accepted as of the later period of Urbino or of Pesaro, but they are not easily distinguished without examination of the specimens side by side. They cannot bear comparison with the finer works produced at the Fontana fabrique at Urbino in the zenith of its existence, wanting that masterly execution of the grotesques which we are disposed to attribute to Camillo, and indeed hardly superior to those painted at Rome by Gio. Pavlo. Savino at the bottega of M^o. Diomedè Durante.

Two cruets of this service are in the Louvre (Nos. G. 588, 590); two, for 'Olio' and 'Aceto,' from the Soulages Collection, are in the South Kensington Museum. At Narford was a circular cistern or vasque, with serpent handles, decorated externally with grotesques on the white ground, and inside with the figure of Neptune riding on the sea; on a rock rising from the waves is placed the blazing pyre, surmounted by the motto '*Ardeat aeternum*¹.' There were also a salt-cellar and a vase with serpent handles and double spout in the same collection, decorated in the same style and bearing the same *impresa*. Another example was in the Napier Collection, No. 2956. Perhaps it is one of these salt-cellars which is now in the British Museum. Two pieces are in the Brera at Milan. A salt-cellar is in the Museo Correr at Venice.

Alfonso II died in 1597, after which the dukedom was absorbed into the States of the Church. The Este family removed to Modena, to which place the contents of the palace at Ferrara were carried, including the old maiolica, some of which is mentioned in inventories of the seventeenth century. A few pieces, which escaped destruction during the French invasion of Italy, were gathered from neglected corners of the palace, and placed in the Public Gallery of Modena in 1859.

ESTE.

The early wares decorated by the *ingobbiatura* or the *sgraffiata* process and mezza maiolica seem to have been produced at Este anterior to the fourteenth century, and some fragments have been found in the vicinity; but of the local productions of the fifteenth, sixteenth, and seventeenth centuries we have no exact record. In the eighteenth century, *Antonibon* of Venice was established and made good enamelled ware at Novi, and *Gio. Battista Brunello* of Este made maiolica before 1765.

¹ The same *impresa* occurs on a contemporary medal on which the portraits of the Duke and Duchess are represented facing each other.

He was joined by M^o. *Ant. Verziera*, and artists came to them from Novi bringing designs and colours. This led to actions on the part of *Antonibon*. One *Giovanni Pietro Varion*, a Frenchman, leaving Novi, went first to Bologna and thence to Este. *Giovanni Franchini* purchased the secret of making porcelain from *Varion*, and they together set up a fabrique; a fine group, the Gods on Parnassus, by them is now in the Casa Franchini at Este. *Varion* left his partner, but did not succeed in making wares 'a l'Inglese.' He died, and his widow associated herself with *Antonio Costa* of Novi, with better success: they also made fine porcelain.

Girolamo Franchini erected large works at Este in 1782: obtaining privileges in 1785. The marks on his wares are a radiated roundel bearing the letter G beneath ESTE, or simply G. F. In consequence the *Brunello* works were closed, and were sold in 1810 to *Domenico Apostoli*, whose descendants produce good wares, with ornament in relief of rich red colour, and others of tortoiseshell brown. The Fabri and Costa works ceased. That of the Franchini is still active. (Urbani de Gheltof, *La manifattura di maiolica e di porcellana in Este*, 8vo; and in his *Notizie*, at p. 47.)

MODENA.

Although the antique pottery of Modena is referred to by Pliny and by Livy, we have no exact record or marked example of wares produced there during the period of the Renaissance. Lodovico Corradini and other Modenese artists in terra-cotta worked at Ferrara, and Cristoforo da Modena was *boccalaro* to the Duke of that territory in the sixteenth century.

At the end of the fifteenth century Codro Urceo, the poet, sent a present of pottery to Luca Riha, from Modena, accompanied by a Latin epigram.

Piccolpasso, moreover, names Modena as a place where maiolica was produced, but whether of a superior or of a more ordinary kind we are not informed. In the last century, about 1765, Geminiano Cozzi, of that city, was the leading maker of porcelain at Venice, but the monopoly granted to the fabrique of Sassuolo impeded the manufacture of enamelled wares elsewhere in the duchy.

At SASSUOLO, a town prettily situated ten miles to the south of Modena, an establishment for the manufacture of enamelled earthenware was introduced by Gio. Andrea Ferrari in 1741. It would seem, from documents quoted by Campori, that he obtained from the Duke Francesco III the right of making ordinary white and painted maiolica, as the stanniferous enamelled wares were then universally denominated, to the exclusion of all

rivals in the duchy, and all importation of the like from other parts, except during the fair held at Reggio. The work commenced in 1742, and in a few years he was joined by Gio. Maria Dallari; their rights were from time to time renewed, and in 1756 confirmed to the extent of granting the monopoly to the family for three generations; the materials were not to be charged with import duty, and the advantages secured to the fabrique were further extended in 1761 by even excluding the foreign wares from the fair at Reggio, the manufacturers on their part being bound to supply the duchy with an abundance of good wares at moderate prices. Notwithstanding occasional appeals against the monopoly, the work continued, employing artists from Imola and Faenza, among others Ignazio Cavazzuti of Modena, and Pietro Lei of Sassuolo, the ceramic painter, who was subsequently associated with Casali and Caligari at Pesaro in 1765.

The wares produced were various, among others finer pieces painted in the Japanese style, and with flowers and gilding; groups of figures were also made, and a large export business carried on.

In 1790, the spirit of free trade having stirred the minds of the council, notwithstanding a most favourable report made by Ignazio Cavazzuti, an 'expert' of the period, in answer to an appeal against the conduct of the manufacture, permission was granted to import wares from other principalities into the duchy.

The French invasion, that destructive volcanic wave, which, after devastating the continent of Europe, carried away on its receding surge to the country whence it came so many of the more valuable and portable treasures which its advance had uprooted, severely injured the manufactory at Sassuolo, as it had destroyed that of Buen Retiro; but it partially recovered from the shock, not however again producing wares above those of ordinary quality. It still continues, employing some fifty or sixty hands at the two separate establishments which were directed by the brothers Carlo and D. Antonio Rubbiani, who sent specimens of its produce to the Paris Exposition of 1867, gaining the bronze medal.

REGGIO must have had a pottery, for in 1565 an appeal was made to the Duke Alfonso II to forbid the importation of wares from elsewhere, whereby to encourage the native *boccalari*; but what they produced does not appear.

At SCANDIANO, a neighbouring *borgata*, one Nuvoletti set up in 1754 to make enamelled ware, but the privileges granted to Sassuolo were fatal to his undertaking.

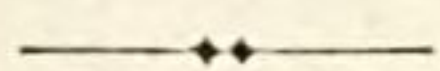
So also at S. POSSIDONIO, where the Marquis Achille Taccoli established an experimental pottery at his villa about the same period; he was joined by one Carlo Cremonesi, followed by Geminiano Benassi

of Modena and Paolo Costoli of Padua. The work lasted a year only, when it was put down and the produce destroyed by the authorities, on the strength of the monopoly granted to Sassuolo. The Marquis made another effort, but with the same result.

MANTUA.

From a document in the Archivio della Camera di Commercio, seen by Signor Portioli, and referred to by Campori, it would appear that the art was introduced at Mantua under the government of the Marchese Lodovico III (1444-1478), and that its workers had their statutes, which were altered and amended from time to time; but we are quite unable to judge of the character of the wares produced. They were presumably of an inferior quality, for we find that Isabella d'Este in 1494 (see Ferrara) procured maiolica for her own use from Ferrara, Urbino, &c., which would argue that the pottery of Mantua was inferior. In the second half of that century Schivenoglia mentions a *bottega di Maioli*, conducted by one Zonan Antonio. *Majolaro*, and remains of a furnace with fragments of ware, were discovered in 1864 on the '*riva al Lago inferiore*,' from whence Signor Portioli procured a small plate painted with a female bust, arabesques, &c. Campori states that about 1591 potters came from Arbizzola or Albissola on the Ligurian coast and established a bottega which existed till 1630; he quotes documents of the year 1616 confirming its existence, and the formation of a partnership for three years between Giuseppe Casale and Scipione Tamburino for the production of maiolica; and another of 1617, prohibiting the importation of foreign wares, except at the fair of S. Lorenzo in Ostiglia. This order was repealed in 1621, and in 1626 another document confers the right of making maiolica upon one Lazzaro Levi. Campori suggests that the *impresa* adopted by Francesco Gonzaga after the battle of Taro, namely a crucible in a fire and containing ingots of gold, may be a distinguishing mark of the Mantuan faience even of a later period.

CHAPTER VI



VENETIAN STATES.

VENICE.

WHEN the Catalogue of the South Kensington Maiolica was published in 1872 our knowledge of the production of artistic enamelled pottery in Venice was rightly said to begin with the year 1540. Previous to that date there can be little doubt that the Venetian ovens produced enamelled wares of greater or less merit, but we had no sufficient record of their character.

The researches of the late Signor Lazari, of the Marquis Campori, and of Sir William Drake gave to us all that we then knew upon the subject, in addition to the more positive evidence inscribed upon specimens in our collections.

Since that time the researches of Sig. Urbani de Ghelfo¹ have given us more definite information, and from them we learn that from the first occupation of the group of Adriatic islands, and even from pre-historic times, the potter's art was practised, as proved by pieces found in excavations.

During the reparation made a few years since to some parts of the foundation of the basilica of St. Mark, an opportunity was afforded for the recovery of pieces of pottery buried previously to the erection of that edifice and anterior to the year 825. Fragments of rude unglazed wares were brought to light of debased classic form—lamps, portions of drinking cups, and amphorae; on one piece, the neck and shoulders of an amphora, the letters NELI are incised; these Sig. Urbani would read as of the family ELIA by whom the church of S. Basso was founded. But whether those early rude unglazed wares were all absolutely made on the Rialto,

¹ *Studii intorno alla Ceramica Veneziana.* Venice, 1876 (privately printed). *Les Arts Industriels à Venise.* 8vo, Venice, 1885.

or brought over from the mainland when making the foundation of the old basilica, we have no positive assurance. He concludes that pieces covered with a green, yellow, or brown plumbiferous glaze on forms, as lamps, &c., still of classic origin, were of the eleventh to the thirteenth centuries.

Some very interesting fragments of glazed capitals, pillars, and moulded arching, probably portions of the ancient edifice, were found in excavating for foundations beneath the Fondaco dei Turchi; these doubtless were of local production. Sig. Urbani believes that as early as the commencement of the fourteenth century a slip or engobe of *terra bianca* was used to conceal the rude clay beneath a lead glaze, and that the *mezza maiolica* was then and there made.

It has been observed that, as an economy in the manufacture, this was, for the cheaper wares, only used on the inside of the vessel; for those of higher price the whole piece was bathed in the creamy clay. Sig. Urbani finds numerous fragments of such wares ornamented by the *sgraffiata* process, which seems to have been in use at Venice, as we know it was more or less in all Italy. He remarks, however, that there is a marked oriental influence in the character of the foliation and other design upon those pieces.

From a *codice* of 1300 preserved in the library at the Brera, it appears that a corporation existed at Venice by and for whom certain rules were established; they were producers of '*scutelle*,' '*pladene*,' '*mezzore*,' pieces for table use. By these rules the wares were only to be glazed inside; they were not to be repaired (*mendare*), probably implying that fire-cracks were not to be concealed and glazed over; no work was to be done in December or January, and any persons buying *gleta* or *bianco* must report the purchase to the supervisor within eight days, and allow other *compagni* to have some portion at the cost price. This *gleta* is probably the same as the *ghetta* of Piccolpasso, lake or river deposit. In 1303 rules were made in respect to the purity of colours used; and in 1306 other rules were passed, forbidding the grinding of colours at the workman's house. In 1307 other regulations appeared as to the purchase of *gleta bianca*; and in 1312 a modification of the rule against working in December and January. The fragments of such wares found in Venice were doubtless produced by these workers.

In the Register of the Grande Scuola di S. Maria della Carità is the will of *Sier Nicolò Bocaler*, which cannot be later than within the first half of the fourteenth century; he therefore probably began his work as a potter at the end of the thirteenth century. Another is *Antonio de Lorzi Scudeler*, whose will is entered in 1413 in the same registry.

In 1323 the Maggior Consiglio gave order that the firing of the ovens should take place only at night, doubtless on account of the smoke. The profits afforded would seem to have been considerable, as we hear of one *donna Francesca Scudelera*, who, at the time of the war of Chioggia, contributed 1000 ducats towards the expenses of the defence, out of the gains from her *fabbrica di stoviglie*. It does not, however, follow from this that they were other than the ordinary wares of various quality for domestic use.

Signor Urbani de Gheltof refers to the beautiful roundels of Della Robbia *rilievo* in the church of S. Giobbe as perhaps the work of a Florentine sculptor working at Venice, and suggests that Antonio Rossellino, who, Sansovino states, erected an altar in that church, may probably have executed these. Having carefully studied these roundels we should think it more probable that some member of the Della Robbia family executed them, possibly after Rossellino's designs. Of the remains of a pavement of tiles formerly in the sacristy of the church of Sta. Elena, and there placed by order of Giovanni and Francesco Giustiniani probably in the earlier half of the fifteenth century, we have only the description by Cicogna, and a fragment now belonging to Sig. Urbani de Gheltof. Whether it was the work of Venetian artists, or of those of Castel Durante or Faenza, we do not think there is sufficient evidence to decide.

The other important tile pavement in Venice is that of the Lando Chapel in the church of S. Sebastiano; by some it has been supposed Venetian, but Faenza has long had the credit of its production. We have referred to this fine work in our notice of the Faentine and Durantine potteries, inclining, as we still do, in favour of Castel Durante as its producer rather than Faenza. The same question was entertained by the late Sig. Lazari, with whom we examined the pavement many years ago.

In 1426, and again in 1437 and 1455, strict rules were enacted in regard to the importation of foreign wares, not permitting them to be brought even into the Venetian Gulf, but excepting, as in the decree of 1437, '*i lavori di Majolica*,' and those imported *da Valenza* to which Marineo Siculo referred in 1517, which were esteemed above all others from Spain, as being so well lusted¹. Advantage of exceptions in the rules of 1455 having been too freely taken, a more stringent law was enacted on March 27, 1474, prohibiting all pottery except crucibles and '*Majolica che viene da Valenza*': this would seem to be the first use of the word '*Majolica*,' as denoting a particular quality of wares enriched with the metallic lustre.

In 1503, however, it appears that exception was made in favour of certain

¹ *Stoviglie così stimate sopra tutte le altre di Spagna, e così bene dorate.*

productions from Faenza, which were then at their highest perfection (Malagola), and it may have been for such only that the exception was made. About the middle of the fifteenth century we find artists' names recorded; the testament of *Mainardo de Antonio bocalario de confinio sancti Pantaleonis*; to *Giacomo de Bernardo*, his nephew, he bequeaths his pottery works, instruments, and laboratory. Mainardo's father, who was a potter of Pesaro, died in 1477, and must have worked in the early years of that century; here we have proof of a well-established pottery at S. Pantaleone in Venice during the early years of the fifteenth century. An *albarello* in the collection of M. Fajet is suggested as probably of this bottega.

Referring to the enamelled wares in rilievo made at Nuremberg, it is a curious fact that one *Francesco G. Salvatore*, calling himself '*Scutellario teutonico de norimbergo*,' was an inhabitant of Venice in contrada S. Marziale, and made his will in 1488, Nov. 23; he was a '*scodellaio*.' Urbani de Gheltof has a *boccale* with figure of an angel in relief, coloured, and on a fine green ground a beautiful work in the German manner, which he suggests may be by this artistic potter.

In 1489 one *Matteo d'Alviso*, of Faenza, lived at Venice, and made jugs and plates of great value for Doge Agostino Barbarigo, painted by one *Tommaso disegnadore* (Procur. di S. Marco, Decreti, &c., Malagola). On a fête day he showed wares on the piazza S. Marco which were broken by the procurators, against whom he appealed, and was granted an indemnity of 370 ducats.

In the Archivio Notariale is recorded the will dated March 28, 1515, of *Giacomo Antonio Bocalaro de Santo Angello de Pisauero*, living at S. Barnaba in Venice, leaving legacies to his wife and relatives, all Pesarese, and money to certain of the churches and for repairing the port at that city; Giacomo must therefore have been established at Venice at the end of the fifteenth century, and was evidently a well-to-do potter. His works were probably continued by his two sons *Francesco* and *Gasparo*, but what quality of wares they then produced we have no means of learning. It would hardly seem probable that they were lustred wares, or they would have been protected as a native industry against those imported from Majorca and Spain.

Whether his sons continued to use the established name of the *bottega di M^o. Jacomo* after their father's death, or whether a grandson having his baptismal name subsequently conducted the works, it would seem probable that a fine plate, formerly in the possession of Mr. Durlacher and signed at back '*In Venetia a St. Barnaba In Botega dj M^o. Jacomo da Pesaro 1542*' (Mark No. 404) was a production of that pottery. The glaze of this dish is of a uniform pale grey tone, probably intended to imitate Chinese

celadon ; it is covered with ornamentation painted in white ; in the centre are a fish and a mask ; foliated scroll and strapwork with flowers, &c., surround, and on the border are four heads in medallions inscribed LVCRETIA · OMERO · FAVSTINA · OVIDIO. In the Castellani Collection was another example, a small *fruttiera* with basket border, white ground, the border enriched with *bianco sopra bianco*, on the centre two heads, well drawn in blue ; signed at back '1543 *I Venetia a Sà Bernaba M^o. Jacomo.*' M. Molinier states that there is another in the Louvre inscribed '*M^o. Jacomo da Pesaro a di Settembre 1548.*'

In 1518 Isabella Gonzaga, Duchess of Mantua, ordered of Alfonso Trotti, the Duke's representative at Venice, *Piadenette di preta* of Venice and of Faenza, which were approved by her (Malagola, pp. 364, 365).

We learn from the archives of Modena that in 1520 the great Titian was commissioned by Alfonso I, of Ferrara, through his agent at Venice, Tebaldi, to procure a quantity of glass made at Murano, and of earthen and maiolica vases, for the ducal pharmacy ; and that Titian himself undertook to superintend the execution of the work.

On June 1 Tebaldi writes : 'By the boatman, Giovanni Tressa, I send to your Excellency eleven great, and eleven medium, and twenty smaller vases of maiolica, with the covers, commanded by Titian for your Excellency's pharmacy.'

We may therefore infer that the works at Venice were either superior in their productive capacity to those established in the castle at Ferrara, or that these had ceased working for the time.

M. Jacquemart believed that works producing artistic wares existed at Venice as early as the second half of the fifteenth century, arguing that if the qualities of the Venetian pottery were of so high an order at that period as to induce the inventor of the celebrated *bianco di Ferrara* to order vases for his own pharmacy it must have been developed and perfected from an earlier date. It is equally probable that wares for such a purpose were more cheaply produced at the larger Venetian fabrique than they could be at the private furnace in the Castello at Ferrara.

M. Jacquemart, in support of this opinion, instanced an *albarello* in the collection of M. Fayet also referred to by Sig. Urbani (see *ante*), painted with a portrait head with long hair cut square on the forehead, in the fashion of the fifteenth century, and having among the ornaments a legend in Venetian patois.

The importance of this industry at Venice in the early sixteenth century is proved by the discovery of an inscribed slab, which was originally on the sepulchre of the *Arte dei Boccaleri*; it bore the words SCOLA · FIGVLOR · SVIS · OMNIBVS · PIE · DEDICAVIT · MDXIII.

Signor Lazari considered that the examples of glazed tiles existent in the

sacristy of the church of Sta. Elena at Venice, before referred to, having the arms of the Giustiniani family, and dating about 1450-1480; as also those in the Lando Chapel of S. Sebastiano, having a monogram and the date 1510 (see Faenza), and other examples anterior to about 1545, were importations from Faenza or from Castel Durante, an opinion then shared by the writer after a careful examination of those pavements in his company.

It would seem that wares, either the produce of the Venetian potters, or perhaps the Valencian and 'Damas' wares, together with Venetian glass, were objects of Venetian commerce with England, carried on by means of the celebrated galleys of Flanders.

Among Mr. Rawdon Brown's Venetian state papers¹ is recorded a safe-conduct from Richard II, granting permission during ten years to the passengers on board two Venetian galleys then lying in the port of London (September 27, 1399) to sell small wares brought over by them, namely, glass vessels and earthenware plates, free of duty².

Sir William Drake gives the wording of a petition dated December 22, 1664, from the Guild of the 'Boccaleri' of Venice, in which reference is made to the previous decrees in their favour issued in the years 1455, 1472, and 1518, prohibiting the importation of foreign earthenware; and a decree of the Senate of March 21, 1665, prohibiting the importation or sale in Venice of any sort of foreign earthenware by any person not being a member of the Guild, but upon the condition that that body should keep the city well supplied with 'latesini,' and that shops should be kept open for its sale³.

As before, two varieties of earthenware are exempted from this prohibition, viz. 'correzzoli' crucibles and the 'magiolica da Valenza.'

This petition states that the workers at this 'povera arte' were reduced to thirty persons, including masters and workmen; and from its general tenor we may infer that, at the period of its presentation, the potter's art in Venice was reduced to the production of very ordinary wares; neither do we find any allusion to its artistic excellence at the periods of the former decrees, the last of those referred to being of the year 1518; two years afterwards we find the order from the Duke of Ferrara for pharmacy jars, and not till twenty years later the first recorded piece of artistic ware bearing a date.

It is curious, and perhaps confirmatory of the inferiority of Venetian artistic pottery at that period, that an exception should still be made in

¹ Vol. i. p. lxvi, and p. 39.

² Drake, Ven. Cer., p. 10.

³ The term *lattesini* or *lattisini* applied to these Venetian wares has been supposed to be derived from *latesino*=indigo—a name for

that dye used at Venice, and perhaps elsewhere, and in allusion to the dark blue colour. We should rather believe that it alludes to the milky whiteness of the best wares, and their *bianco sopra bianco* ornamentation.

favour of the maiolica of Valencia, which we know also to have been imported into Genoa. At the date of the decrees of 1455, 1472, and 1518 these Spanish wares were in great perfection, but were sadly inferior in 1664.

It seems probable, therefore, that from 1520 to 1550 was the culminating period of its excellence in respect to painting and design; but it is nevertheless reasonable to suppose that the pieces produced in 1520 under the supervision of Titian must have been decorated with considerable artistic excellence.

The earliest dated example is a deep circular dish in the Ashmolean Museum (Fortnum Collection, pl. xxi), the centre of which is occupied by the figure of a mermaid floating on the sea, a horn in her right hand, and regarding herself in a mirror which she holds in her left; the wide border is covered with intricate and very elegant arabesque sprays of foliage, with fruits and flowers, among which are birds. The whole is painted in dull pale blue on a grey enamel, and heightened with white; on the reverse is the inscription '1540 · ADI · 16 · DEL · MEXE · DEOTVBRE.' This plate is clearly by the hand and of the bottega of M^o. Lodovico, whose name occurs on No. 4438 of the South Kensington Collection.

An early piece with shaped edging, perhaps of this bottega, is in Mr. Salting's Collection; subject, Hercules and Antæus, after Marc Antonio's engraving from Pollaiuolo.

The next date, April 13, 1543, is on the plate No. 8512 in the South Kensington Museum, accompanied by a name which reads AOLASDINR, and is a piece of the same general character, but may be by a different brush.

It would seem also that *Guido Merligno, of Urbino*, had a shop in Venice at San Paolo.

Mr. Marryat¹ cites an example painted with signs of the Zodiac and inscribed 'Fate in bottega de Guido Merligno Vasaro da Urbino in San Polo a di 30 di Marzio 1542.' (See Urbino, p. 218.) There are others in the Brunswick Museum; another is referred to in the Campana Collection at the Louvre; and the Rev. T. Berney possessed an example. (Loan Catalogue, p. 443.)

Sig. Lazari², quoting from Piccolpasso, refers to a fabrique of enamelled earthenware existing in Venice between 1545 and 1550, which Piccolpasso had visited, and which was conducted by *Francesco* or *Cecco di Pieragnolo del Vasaro* and his father-in-law, *Gianantonio da Pesaro*, from Castel Durante. They had erected the largest furnace to be seen in those days³. Piccolpasso

¹ Op cit. p. 65.

² Not. Racc. Correr, p. 79.

³ 'Ne ho veduta una io in casa di M. Francesco di Pier del vasajo della terra di Durante,

larga 10 piedi e lunga 12, dico di sopra dalla volta quella del piancito, ed avea tre bocche dove si dava fuoco, ma questa non fa al proposito nostro.' Page 29 of the Roman edition.

also describes the mills for grinding clay peculiar to Venice, and states that earth was imported from Pesaro. These artists probably introduced a new style.

Further, we have the Narford plate, the work of a different painter from those produced by Maestro Lodovico, and probably of a different bottega, dated 1546, and inscribed '*fatto in Venezia in chastello*' (see Mark No. 409).

And again, of April 25, 1550, is the plate No. 4605 in the South Kensington Museum, which with greater probability may be deemed of the Lodovico fabrique.

M. Demmin¹ mentions a dish at the Hague in the Meerman Westreman Collection, inscribed 'I fortissimi Roma contra ire Pierro Baldantonio a di Octo. 1551, in Venicio.'

In 1567 Battista di Francesco, writing on May 25 to the Duke of Ferrara on the subject of borrowing the sum of three hundred crowns, in consideration of his services, which he offers to the Duke as a master potter and maker of maiolica in various shapes and of various qualities, says that he is then living at Murano with his wife and children. He tells the Duke that he possesses a well-stocked shop, but that he is anxious to serve him as a potter at Ferrara, having heard so much of the Duke's magnanimity and other excellences; and he begs a reply may be addressed to M. Battista di Francesco, maker of maiolica vases, Rio delle Verrieri, Murano. We do not hear of his having received the appointment.

M. Molinier suggests that Johann Newdorfer (the Vasari of Germany), whose name is found on pieces of faience of Italian character and somewhat in the Venetian style, may have really painted these; and that he may have learned the art at Venice. Two pieces are in the Museum at Cassel (Nos. 11, 12) of the same service, with shield of arms and lambrequins in the German style in the centre; two monograms are below, and the date 1552; above is a large cartouche, the inscription in Gothic character 'Spartam quam nactus es hanc orna Johann Newdorffer rechenmeister.' At the German Museum in Nuremberg are some pieces of Venetian oriental character, and bearing shields of arms of the German families Imhoff and Schlawdersbach. Another has the united shields of Lochinger and Imhof. Andreas Imhof married Ursula Schlawdersbach in 1518, and Jobst Lochinger married Helene Koler, *née* Imhof, in 1548. Some others are in public and private collections, having German coats of arms.

One was in the Spitzer Collection also with the Imhoff arms, and border in the manner of the Kutahia scrolls and flowers, blue on white ground. One in the Museum at Sèvres (No. 2111) is dated 1548.

¹ Guide de l'Amateur.

M. Molinier also thinks that the pieces covered with black or brown glaze and gilding, some painted with flowers and in oil colours '*a froid*' and with gilding, may be of Venetian production.

In the Brunswick Museum there is a large dish, No. 1154, having the subject of Moses and Aaron entreating Pharaoh, with a rich border of medallions figurative of the months, &c., and the inscription '1568. *Zener Domenico da Venecia Feci in la botega al ponte sito del Andar a San Paolo.*'

The companion dish in the same collection is signed '*Domenigo Becer feci 1568*'; its subject is the Overthrow of the Egyptians in the Red Sea; the reverse has a fine scrollwork border on rich blue ground.

Another, No. 36, in the same Museum: Christ and St. Peter '*Io domenigo da Vencia in Venecia feci.*' (Molinier.)

Another, and presumably inferior, fabrique produced in 1593 the drug pot No. 5402 in the South Kensington Museum by '*Jacomo Vasellaro, a ripa granni,*' after which we lose sight of dated pieces till the earlier years of the next century.

M. Émile Molinier ascribes the dark blue service, with ornamentation in white and real gold, made for Cardinal Farnese and now at Naples, to a Venetian botega. He refers to one such piece inscribed '*Rda Madre suor Zuana 1596.*' This ware is of a fine '*latticinio*' indigo in colour. It has also been assigned to the potteries of Castelli. It is imitated by recent forgers.

One *Stefano Barcella Veneziano* was an artist on enamelled wares, but whether he painted on the Venetian pottery or elsewhere is uncertain. (Mark No. 400.)

Among other artist potters working at Venice, a long list of whom is given by Sig. Urbani, were Baldassari de Baldassini of Pesaro, Marino and his son, Andrea of Urbino and his son Vito, Battista and Comin di Gerardo Fontana da Urbino, Vincenzo di Benedetto, Gabelotto and Gian-Maria of Faenza, Angelo and Matteo of Treviso, Bernardino di Martino and Baldassare Marforio of Castel Durante.

We next come to a series of pieces having for mark a C-formed fish-hook, with loop at one extremity and barbed point at the other. The only name which occurs in connexion with these examples is that of one *Dionigi Marini*, who signs a plate having this mark twice repeated, and the date 1636. Its subject is horses, and it is stated to be in the collection of M. Roger de Beauvoir.

The same mark, with the date 1622, is on a piece in the Berlin Museum.

A plate, also referred to by M. Jacquemart and by Mr. Chaffers, representing the Annunciation, was in the Uzielli Collection, and on it the hook divides the four letters of the date 1571. This specimen has been lost

sight of, but it seems more probable to the writer that the date may have been read in error, perhaps from the imperfection of the glaze, and may have been possibly intended for 1621 or 1671.

A large room fountain in the Hôtel Cluny, decorated with masks and garlands in relief, has a similar mark, but M. Jacquemart considered that its style denotes a period of production too far removed from that of the plate in question to suppose any connexion in regard to their fabrique. He does not appear to have seen the plate, neither has the writer; but M. Jacquemart's remark is confirmatory of our doubt as to the correct reading of its date.

In the seventeenth century the '*lattesini ad uso di Faenza*' were largely made at Venice; and in 1628-9 and 1638 such wares were taken to the fair at Padua by permission. They were still protected by prohibition of importation of other than the '*Majolica da Valenza*,' but in 1669 the establishment of the Marnardi at Bassano and the Antonibon at Nove led to the diminution of that class of wares at Venice.

About the middle of the last century the establishment of the Bertolini at Murano produced enamelled earthenware.

At Nove the Antonibon, and at Bassano the Manardi, in 1669, and Gio. Maria Salmuzzo, and in its neighbourhood Giovanni Antonio Caffo, working for the Marnardi in 1738, were manufacturers of enamelled pottery of various excellence during the second half of that century.

In 1753 the Bertolini obtained a decree of the Senate permitting them to open a shop in Venice for the sale of their maiolica, free for ten years of all import and export duties. In their petition they had stated that the ware they were able to produce, after many costly experiments, was perfect in respect to the qualities of *whiteness*, *lightness*, and *design*, and equal to that produced by any other fabrique in the State; but that from the monopoly held by Antonibon of Nove, and Salmuzzo of Bassano, they were unable to compete with them, although the wares they produced were of equal excellence. Notwithstanding, the manufactory had ceased before the expiration of the term of the decree in 1763, when it was annulled.

The leading characteristics of the enamelled pottery produced at Venice in the sixteenth century are, a close buff-coloured body, covered by an even glaze of grey colour produced by the admixture of a small portion of zaffre, and known as '*smaltino*.' A similar tone of grounding was used at Padua. Upon this the design was outlined and shaded in blue, of a rather low tone, the high lights being touched in with white. The reverse of the dishes generally have a belt of foliated sprays round the rim, and radiating flutings or alternating thin and thicker lines round the

‘cavetto.’ It is worthy of remark that some of the Paduan wares are similarly ornamented, and we may thence infer some connexion between the establishments, or an attempt at imitation; the fact that a cross was adopted as a mark at both places is also noteworthy.

Such are the pieces produced by M^o. Lodovico about 1540; but we may also assign to his bottega others on which the glaze is of greater richness, and the blue of greater intensity, with the occasional use of a brilliant yellow pigment; of such are No. 4605, in the South Kensington Museum, dated 1550, and we are inclined to conclude that these pieces are of the later period of the manufacture and betray Durantine influence.

The subject pieces, such as the late Mr. Fountaine’s plate made ‘*in Chastello 1546*,’ and one unsigned in the writer’s possession, representing the destruction of the children of Niobe, but without inscription, betoken the influence of Urbino, and may have emanated from the bottega of Guido Merligno.

The Venetian wares of the last century, which, without positive proof, are generally believed to have been produced by the Bertolini, have also distinctive qualities. They are remarkable for their thinness and lightness; baked at a high temperature, they are almost as sonorous as metal, and, having the ornamentation round the rim executed in rilievo, they have been mistaken for enamelled copper with *repoussé* flowers, &c. The colours used on them were generally blue and brown, with yellow occasionally, on a pale blue or dull white ground.

Sig. Urbani de Gheltof (op. cit.) gives much information on the potters of Venice and their productions during the last and the earlier portion of the present century.

Venice lays claim to the invention of porcelain; and we have alluded to this matter, although beyond the boundary of our subject, in the notice on the fabrique at Ferrara. We may however state that the production of porcelain was taken up by a member of the noble family of Vezzi, in partnership with *Luca Mantovani*, and works opened in S. Niccolò in 1719: it failed about 1740. The *Hewelcke* also set up works in 1758, but it too was soon closed. *Giminiano Cozzi* opened a fabrique at S. Giobbe in 1765, and made excellent porcelain, the best about 1769. The works fell with the Republic in 1812.

TREVISO.

Garzoni, in the *Piazza Universale*, which has been already quoted in reference to the pottery of Pesaro and other places, speaks of the wares of Treviso as being as inferior to those of Faenza as puff-balls to truffles. A deep dish formerly in the Addington Collection, on which is painted the

subject of the Sermon on the Mount, with border of grotesques on a blue ground, has on the reverse a male portrait, supported by cupids and encircled by a band on which is inscribed: D.O.N. P.A.R.I. S.T. O.E.D. A. T.R.A.V.I.S.I.O., and on a label 'MDXXX 8.'

Whether this is intended for the signature of the artist, or the name and portrait of the owner, to whom it might have been a gift-piece, is an open question; we incline to the latter solution, in which case it becomes doubtful whether the piece was made at Treviso or at some other fabrique, for presentation to the Don, a resident of that place.

Wares somewhat like that produced at Monte Lupo, and perhaps at Castel Durante, having a glossy black or brown-black glaze, decorated with sprays, scrolls, birds, &c., in thin gilding, the paste being of a coarse red clay, have been ascribed to this place of manufacture. Such may also have been made at Venice: France also produced a similar pottery.

An inferior incised ware was made at Treviso in the last century, which could advance nearly as good a claim to the production of all the early *sgraffiati* as that made for La Fratta (see p. 237). A plate of atrocious execution in this style is inscribed, 'Fabrica di boccaleria alla campana in Treviso, Valentino Petro Storgato Bragaldo jo figlio fabricator. Jouane Giroto Liberal figlio fecie. Matteo Schiavon inciso e delineator. Anno dni c.i.c. ic. cclxix.'

Fragments of wares with a white and unctuous glaze, painted with flowers and ornaments in the style of the Rhodian, and which are generally ascribed to Candiana, have been found at Treviso and in the neighbourhood.

In the last century (1766) *Giovanni Rossi di Stefano* opened a fabrique of maiolica at La Fiera, a borgo of Treviso, and obtained a grant for ten years. In 1771 it was made over to *Giovanni Maria Ruberti*, to whom privileges were granted in 1772 and 1777. Subsequently one *Giovanni Fontebasso* set up as a rival and made soft paste porcelain which had a reputation. It degenerated, and ceased in 1862.

BASSANO.

This fabrique appears to have been established in the first half of the sixteenth century, as shown by the researches of Signor G. Basseggio. About 1540 one *Simone Marinoni*, of Pesaro, where he learned the art, erected a furnace in a suburb of Bassano called the Marchesane. He had a furnace also at Angarano (Urbani de Gheltof). Two pieces attributed to this bottega are mentioned, one dated 1555, representing Saints Francis, Antonio, and Bonaventura, the colours and glaze on which have partly failed in the firing; and a plate dated 1595, initialled S. M.

In the Castellani Collection was a foot-shaped inkstand decorated in green and yellow and signed J.C.F.R 1569 P BASANO (Mark No. 432).

The *Manardi* brothers *Ottaviano*, *Sforza*, and *Georgio* in the second half of the seventeenth century succeeded in making the *lattesini* wares similar to those produced at Faenza and at Lodi; obtaining in 1669 the privilege for twenty-five years to make such wares; in 1675 to make use of certain earths therefor; and in 1693 the right to make wares after the manner of Genoa. Soldiers originally by profession, on the occurrence of the war with the Turks at Candia, they left their works at Bassano for the scene of action, were made prisoners, and died before 1705. Meanwhile the *Moretti* family, having established works in a suburb of Bassano in 1694, probably for inferior wares, rose to the occasion and produced pieces of a better class, continuing to the beginning of the nineteenth century.

Of the *Manardi* family a sister remained, with *Odoardo* her son and his four daughters much reduced in circumstances. On April 30, 1707, they obtained the privilege to reopen the works for twelve years under the direction of *Giovan. Antonio Caffo*, and sought for the best artists. One of the *Manardi* sisters living at Rome engaged *Bartolomeo* and *Antonio Terchi* for two years; *Antonio* painted figures, *Bartolomeo* landscape. Their work continued there for only a short time, as in 1727 we find one of them at Siena and *Bartolomeo* at S. Quirico¹.

In 1737 *Caffo*, having left the *Manardi*, obtained leave to set up a pottery on his own account. Both the *Manardi* and the *Caffo* fabriques gradually declined.

The *Moretti* having in the meanwhile set up works at Angarano which failed, it was taken up by *Baldasare Marinoni*, of the family of the early potter of Bassano, who, taking to wife *Ippolita Menighini*, began to set up a pottery in 1754, which was hardly productive till 1779. He died leaving a widow and five children. Their works were opposed by *Antinobon* of Nove. The Nove fabrique being moved to Bassano, it was united to that of the *Marinoni* by the marriage of the last descendant to *Zotesso*, of the other house. Their only daughter married one *Della Vella*, who had conducted the works of the *Marinoni* of Angarano, and became the more active and continuous producer.

A plate in the Louvre (No. G. 599), painted with the subject of Lot and his daughters escaping from Sodom, is signed 'Antonio Terchi in Bassano,' with the mark of a crown with five points (Mark No. 433).

On the back of a piece belonging to M. Le Blanc in Paris, painted with a landscape, is the signature, 'B' Terchj, Bassano,' and the five-pointed crown (Mark No. 434).

¹ Urbani de Gheltof, *Intorno alcune Fabbriche in Bassano*. 1876.

A pair of vases with subjects after Raffaele are signed 'Bar Terchi Romano, 1726,' but we have no means of knowing whether they were painted at Naples, S. Quirico, Siena, or Bassano; there is also some doubt whether the mark of the crown alone (Mark No. 435) can be attributed to this fabrique or to a work by Terchi at some other place.

NOVE, NEAR BASSANO.

This fabrique, commenced at the latter end of the seventeenth century, in 1689, was fully established in 1728, under the direction of *Giovanni Battista Antonibon*, who, in 1732, petitioned the State for leave to open a shop for the sale of his wares in Venice. Lazari, in the Catalogue of the Museo Correr, rightly states that it had a beginning 'in sul finire del secolo xvii,' not in 'the first years,' as he has been misquoted.

Pasquale Antonibon, son of *Giovanni Battista*, succeeded him in 1738. He was a man of great energy and well acquainted with the potter's art; he soon secured the services of the best handicraftsmen and artists of the time, specially of *il Cecchetto*, an excellent painter. The business prospered and increased greatly, and the magazine opened by him at Venice had to be supplemented by another in 1741. Further concessions were made to him by the Republic in 1761 and 1765. In 1750 he commenced making porcelain with the assistance of *Sigismondo Fischer* of Dresden, then of a French artist, and afterwards of *Pietro Lorenzi* of Cadore, producing hard paste porcelain of great repute. In 1770 *G. B. Antonibon* relinquished the fabrique of Nove to his mother, who conducted them under the management of *Giovanni Maria Baccin*, who left her in 1780 to set up a fabrique in partnership with *Gio. Battista Viero* of Bassano, which was famous for figures and groups modelled by *Domenico Bosello*, formerly working at Angarano. The fabrique at Nove was then put under the direction of *Francesco Parolin* of Bassano; in 1783 its privileges were renewed, and after the fall of the Republic in 1802 it was let to *Giovanni Baroni*, who with his son *Paolo* continued the work, aided by German and French artists, till 1824, when it was again taken in hand by *Antonibon*, and but feebly continued; on his death it was held by the Commendatore *Pasquale Antonibon*, who finally made it over to his son *Gio. Battista*: it still produces wares of various kinds (Urbani de Gheltof).

M. Demmin records a 'surtout de table,' the inscription on which reads, 'Della fabbrica di Gio. Batta. Antonibon nelle none di Decen. 1755.'

Some admirable works in faïence were produced at Nove, one of the most remarkable being a vase in the Italian style of the period of Louis XVI, the ground of which is of a fine 'gros bleu,' with medallions,

carefully painted with classical subjects, and enriched by gilding applied with great skill. This vase, which is 2 feet 5 inches high, was seen by the writer many years since, in the hands of M. Kuhn, a dealer at Geneva, with some figures, and other pieces of the same manufacture, all of which he had purchased at Venice. It thence passed into the possession of Mr. C. W. Reynolds. On the base are cartouches inscribed 'Fab^a Baroni Nove.'

In 1762 one hundred and fifty men were employed at the works. Pasquale Antonibon then had the direction.

The faïence is of excellent technical quality and good painting, and is much esteemed. Well-modelled pieces are met with, formed as fish, &c., lying upon a dish, with rockwork, fruit, &c., in relief, and surmounted by a lemon to form the handle of the cover. Upon one such M. Jacquemart records the mark S · I · G. 1750.

In the rooms connected with the chapel at Nymphenburg, near Munich, is a service of many pieces, having the arms of the Royal family of Bavaria, and said to have been made for Maximilian Emanuel, the Elector, who lived from 1662 till 1726; they are coarsely painted with subjects from Roman history, &c., with descriptions in Italian on the reverse, and on several the name which seems to read DOUI, but the first letter is probably intended for an N, and the third for V. There is a candlestick among the rest.

Giovanni Battista Viero of Bassano, who joined *Baccin* after leaving the direction of the Antonibon works at Nove, undertook the manufacture of ordinary *stoviglie* until 1882, when he commenced making artistic maiolica (Urbani de Gheltof).

PADUA.

Padua is named by Piccolpasso, among other cities at which works existed in his time (1548), but without entering into any description of the character of the wares produced; and we are indebted to the researches of the late Sig. Vincenzo Lazari, the able author of the *Notizia*, and Director of the Correr Collection at Venice, for the discovery of the long anterior foundation and of the locality of the bottega, as also the existence of an interesting example of its produce. In the street of Padua still called after the pottery, the 'Via delle Boccalariè,' he found a house in which were manifest remains of the ancient furnaces, and upon the walls of which, towards the street, was a casing of enamelled tiles, in blue and white triangles; among these was a disc of 52 centimetres in diameter (20½ inches), painted with the subject of the Virgin and Child upon a throne, between S. Roch and Santa Lucia, with angels and

a shield of arms; these figures are slightly in relief, and white, with the exception of the hair, which is yellow, and the dress of the Virgin of a pale blue. The clay is coarse, and the glaze thinly though carefully applied. The subject is after a drawing by Nicolo Pizzolo, a pupil of Squarcione, and rival of the celebrated Mantegna (about 1450-1500). On a part of the throne is the name NICOLETI (Mark No. 446). This interesting piece is now in the Public Museum at Padua.

M. Émile Molinier states that it is executed in outline *a sgraffio*, the red clay being covered by a yellow-white *engobe*.

The researches of Sig. Urbani de Gheltof have brought to light many hitherto unknown facts in the history of Paduan ceramics. It appears that in the sixteenth century there was a corporation of the local potters.

Excavations for building, &c., have yielded *scodelle* and *bacini* of *mezza maiolica* similar to those of the twelfth and thirteenth centuries to be seen in the towers, &c., of churches in various parts of Italy. Earlier wares of mediaeval and classic times are also found in abundance; and among the glazed fragments previously covered with an *engobe* are some pieces showing Oriental influence in the designs of the *ingobbiatura* and *sgraffiata* ornamentation: others are Gothic in manner, with inscriptions, some in Latin, others in the vulgar diction of the period.

But these *mezza* wares do not appear to have been of sufficient excellence to satisfy the more wealthy of the Paduans, for in 1451 one Isacco Dondi ordered from *Giacomo di Pietro*, bocalaro in Faenza, a furniture of *maiolica bianca fina*.

In 1497 Pietro Barozzi, then bishop of Padova, ordered a pavement of tiles from *Giovanni Antonio e Francesco da Urbino*, to be placed in the private chapel of the Vescovado. These still exist, and are illustrated in Sig. Urbani de Gheltof's pamphlet¹: the bishop's arms appear in a shield suspended by ribbons from a surrounding circular wreath, each angle of the square being occupied by a cherub's head.

In 1534 and subsequently *Giovan Campa* obtained leave to export '*lavori de piera*' to '*Portognaro*.' These must have been of *mezza maiolica*, for the manufacture of tin-enamelled wares does not appear to have been introduced at Padua before 1544. In that year *Nicola dalle maioliche* obtained exclusive right to make '*minere de Piombo ad uso dei boccalari*.'

From the period of the production of the Nicoleti tile till the middle of the sixteenth century, we have no example of Paduan enamelled pottery. No. 1742 in the South Kensington Museum is the earliest known, dated

¹ La Ceramica in Padova. Padova, 1888.

1548: it is marked with the cross always occurring on signed pieces of this fabrique, and is by the same hand as the following piece, No. 1684, which is dated 1550. A plate in the British Museum—the Head of Pompey brought to Caesar—is dated 1550. The great similarity to some pieces of the Venetian wares, from the inferior examples of which it is difficult to distinguish them, and which they, perhaps, were intended to imitate, is shown by No. 1724 in the South Kensington Museum, bearing the date 1555 and the Paduan cross.

Next in sequence is a plate with the subject of Adam and Eve, formerly in Mr. Barker's from the Delsette Collection, dated '1563 a padoa,' and bearing the same mark (Mark No. 447); and of the same year, one in the British Museum, on which the cross is placed between two initials N and F (Mark No. 452); and of the following year, and by the same hand, is another piece in the same collection, representing Hercules and a nymph, or perhaps Polyphemus and Galatea (Mark No. 453).

We have no further record of the manufactory, but pharmacy vases with handles continued to be made even till the last century, and were known as 'Alla Padovana'; they were of a pearly grey colour with flowers in relief.

The signed and dated pieces above mentioned are by no means of high artistic merit; the colouring and drawing are generally careless and inferior, with strong high lights coarsely rendered in white or yellow. A pervading grey tone is observable on all the pieces, arising from the grounding, which both on the face and the reverse is of a blue-grey tint, imparted to the substance of the glaze, and characteristic of the wares of this fabrique. In the absence of evidence to the contrary, and judging from the examples which have descended to us, it could have been only of secondary rank.

CANDIANA.

This pottery was only known to us as having produced wares painted in imitation of the Rhodian or Syrian, and we should have remained ignorant of the place where these copies were made, but for an example in the collection at Sèvres, which is marked 'Candiana, 1620'; another has since been recorded with the date 1637. M. Jacquemart mentions a piece of the same ware, on which are the letters S · F · C, and another inscribed MS · DEGA, on a ribbon or cartouche which crosses the bouquet of flowers on the face of the piece; another from the D'Azeglio Collection, attributed by Mr. Chaffers, with some doubt, to this pottery, has the name PA · CROSA.

We are inclined to think that these two last must be the names of the owners rather than of the painters of the pieces.

None of the examples are of high quality, either in respect of glaze or colouring, which is but a poor and weak attempt to reproduce the brilliant effect of the Oriental wares. They all appear to be of the seventeenth century.

Not recollecting the existence of any important place of that name, it was suggested by the late Marquis d'Azeglio that this term, Candiana, may merely refer to the style of ornamentation on a ware really made at Venice or at Padua, and imitative of the Oriental imported from Candia and Rhodes. But Candiana really had a fabrique. Sig. Urbani de Gheltof¹ reminds us that at a small place in the Paduan territory called Candiana was an abbey of some note in history; and he refers us to a document of August 3, 1604, in which it is stated that the Padre Pietro da Verona, residing at Candiana, wrote to Pietro Gazzini, sending to him three artificers from their local pottery, who sought employment in Padua. The letter bemoans the sad state of the art of the *scudellari* at Candiana and the small sale for their wares. The three men's names were *Antonio Paulo, pittore*; *Lodovico, tornitore*; and *Giovanni de Drusin, pittore*.

VERONA.

In a contract for the dowry to be given to the daughter of one Baldassare, a weaver, living at San Luca in Venice, signed on April 4, 1499, we find among the witnesses *Antonino de Favenzia bochalaris Veronensei*. From this we learn that the art was there in practice at that time, and that it had been introduced from Faenza². Piccolpasso also names Verona as a producer of fictile wares.

Formerly in the possession of the Rev. T. Berney, of Bracon Hall, was an extremely well-painted *istoriato* plate; its subject the clemency of Alexander in liberating the wife and family of Darius. There is a shield of arms on the face of the piece, which is inscribed on the reverse, '1563, a di genaro · Giv · Giouani · Batista · da · faenza · In Verona M,' followed by another letter which has unfortunately scaled away with a portion of the glaze. The first three letters of the name have been supposed to read *f, c, o*, and have thus been taken to signify *franco*, and the painting consequently the handiwork of the celebrated G. Battista Franco. But we agree with Sir J. C. Robinson and M. Jacquemart in the reading of

¹ Notizie Istoriche sulla Ceramica Italiana, p. 24. Roma, 1889.

² Urbani de Gheltof, La Ceramica nel Veneto, p. 18. 1885.

the three letters as *Giuseppe*; the distinct dot over the central letter i, and the form of the others, preclude the idea of their being intended for an awkward abbreviation of the surname Franco.

The letter M, followed by another, is probably the mark of the bottega, perhaps the initials of its owner's name; but of this we know nothing, nor of the artist who painted this interesting example of an otherwise unknown fabrique. We learn that this plate is now in the South Kensington Museum.

CHAPTER VII

LOMBARDY, PIEDMONT, AND STATES OF GENOA.

MILAN.

NOT until the last decade of the sixteenth century do we find record of the existence of a fabrique at this city, although Piccolpasso refers to the wares made in Lombardy without defining any particular site.

By investigations made among the Milanese annals Sig. Genolini discovered that in 1594 *Rocco di Bigli e Guglielmo Sormazio*, in the name of the *Universita dei bottegarii dei vasi da prida*, prayed that the exclusive privilege of making maiolica might not be granted to *Prandoni* and *Mantica*, who we presume had begged for that right; and also against fraudulent imitation of such wares. On May 13, 1594, *Giovanni Pietro Leyna*, Milanese, asked for that privilege for ten years, he having invented methods of producing wares of golden and various colours and enriched with translucent colours like gems, &c. The privilege was granted for six years, but the works do not seem to have been successful, as we find no further notice of them.

There is reference in 1595 to one *Giovanni Maria*, who had a furnace in the parish of San Carpoforo.

From 1595 to 1726 there is no record of such wares being produced at Milan; but on July 5 in the latter year a decree was passed by the Regia Camera forbidding the introduction of *maiolica forestiera* into Milan on pain of forfeiture of 100 golden scudi.

In 1745 a fabrique existed under the direction of *Felice Clerici*, who asked for and obtained certain privileges and exemption from tax. This was an important bottega, and by him were employed *Carlo Giuseppe Negrini*, *Pasquale Rubati*, *Paolo Galletti*, *Francesco Giovanola*, *Antonio Martinelli*, *Amadeo Stailan*, *Alessandro Giovanola*, painters, and *Giuseppe Fontana* and *Carlo Gissone*, modellers.

In 1746 Clerici erected new works near the Porta Vercellina and obtained a confirmation of his privileges. The Giunta del Mercimonio in 1748 continues his grant for twelve years, but every three years he must make a return of his operations.

The Giunta in 1759 again renewed his prerogative for twelve years, seeing that the works increased to the public good, the wares improved in form and quality; and that 115 persons are employed. The Regia Camera granted him a thousand lire annually for twenty years.

Clerici's works were at S. Vittorio and in active operation in 1772. The wares produced by him were painted with flowers, &c., on the white enamel ground and enriched with gilding. Of known pieces of Clerici's wares several are in the collection of Cav^e Emilio Conti, at Milan; others in the possession of the Bagatti-Valsecchi of the same city.

Mr. C. W. Reynolds had a service, the tureen bearing that maker's mark, the letters F⁴/_AC with 'Milano' above (Mark No. 460). A plate with similar mark is in the South Kensington Museum.

On May 15, 1762, *Pasquale Rubati*, having left the service of Clerici, petitions for the exception of the 'Dazi Civici' and the contribution from the Mercimonio in his favour; he having erected a new *fabbrica di maiolica* near S. Angelo and far away from the works of Clerici and S. Vittorio.

In 1764, on August 11, Rubati complains to the Tribunale that one *Fiocchi*, a mere vendor of wares, in partnership with *Francesco Grosent*, were about to set up a new fabrique at a short distance from his, and prays the Tribunale not to grant them permission.

We find, on March 11, 1796, that *Pasquale Rubati* has been some time dead; and that his widow made over half the works to his son *Carlo Rubati*, who joins *Emanuele Bonzanini* in continuing the business. Although many pieces are marked with Pasquale, the father's name, we do not meet with any bearing the names of Carlo or of this new firm.

The productions of the *Rubati* fabrique were of excellent quality, flowers, insects, &c., painted in relief on the white ground; many pieces with Japanese subjects and figures in Japanese costume; others after the manner of Capo di Monte, &c. Fine examples are in the private collections at Milan above referred to. The mark is varied, F · P · R · M sometimes on a heart-shaped *scudo*, as (Mark No. 459) on a piece in the late Sir W. Drake's collection; others are signed 'F di Pasquale Rubati, Mil^o.' Jardinières, so signed, belonged to M. Paul Gasnault (Jacquemart). On a plate at Sèvres is the Mark No. 458.

Sig. Genolini found also that in 1784 an address was presented to the Emperor during his sojourn at Milan, signed by *Captain Cesare Confalonieri*,

a hitherto unknown maker of maiolica at Milan. He states that he had at great cost erected new works at Santa Cristina; these works had continued some seven years, but that they were then closed and neglected in consequence of the *invidia* of others, to the great prejudice of himself and his numerous family; he details the insults he had experienced and the damage done to the machinery and building; and prays that a delegate might decide as to what *processo defensivo criminale* should be taken. The only known piece produced at those works is a large tureen, having flowers painted on a yellowish-white enamel and gilding; the handles are formed as lions' heads, and four lions' paws are beneath; on the cover is a group of Venus and Bacchus on a goat, &c. It is signed beneath, '*Fabbrica de Santa Cristina.*'

Many pieces in collections are only signed *Milano* in full or abbreviated; on others, ascribed to some one of those works, an oval or a circle in black is seen beneath the piece.

A service also attributed to Milan, in the style of Dresden, with flowers in *camaieu rouge violacé*, has one piece inscribed with what would seem to read '*M^{re} Brechi.*' It is referred to by M. Jacquemart. There is in the neighbourhood of Milan, 'at St. Chrystophe,' a modern manufactory which was under the direction of *Giulio Richard*, who reopened works begun by *Luigi Tinelli* in 1823 for making porcelain: they were closed in 1840 (Urbani). Services of faïence and imitations of early wares, some stamped with Wedgwood's name, were there made. The mark is G. R. (Chaffers). In partnership with others it subsequently took the name of the *Società ceramica Richard*.

LODI.

We attach small value to the statement made by Corona¹ that the ceramic art was taken to Savona by one *Angelo Cattaneo o Catani* from Lodi; no definite authority having been given in support of that statement. He however refers to a document, till then unknown, communicated to him by Sig. Braghirolli from the archives of Mantua, by which it appears that in 1526 one *Maestro Alberto Catani*, bochalaro, of Lodi was experimenting on the production of porcelain for the Marchese di Mantova. It appears that a family named *Cappelletti*, of Lodi, made *vasi e stoviglie* there in the sixteenth century. In the next century the manufacture greatly improved and increased, and took rank with that of Faenza. In 1625 *Pietro Giovanni Sordi*, and at the same time *Pietro Pomis*, of Lodi, painters of such wares, are recorded: the latter died at Vienna in 1680. Their productions

¹ Italia Ceramica, p. 464.

were similar to those of Faenza and other contemporary potteries ; white enamelled wares, for the most part, with or without central subject figure or shield of arms in colour. In 1669 the brothers *Manardi* introduced at Bassano the manufacture of *lattesini* after the manner of Faenza and Lodi, and continued its production till 1733 ; this fact reveals to us the character of those wares. Sordi's works subsequently passed into the hands of *Giovanni Battista Dallari*, and again in 1725 to *Sempliciano Ferretti*. *Antonio*, the son of the latter, took up the business with vigour, and engaged *Antonio Casali*, *Filippo Antonio Callegari* (who in 1763 went to and worked together at Pesaro under the influence of Passeri), and *Ignazio Cavazzuti* to improve the work. The latter, however, soon left Ferretti, founding another pottery which continued till the end of that century. Ignazio Cavazzuti, who reports so favourably in 1790 of the manufactory at Sassuolo, states that the establishment at Lodi was under his direction, and that his family was then settled at that place. Other makers at Lodi were the *Rossetti* in 1746, of whose production a fine vase was exhibited at Rome in 1889 ; it was decorated in blue after the manner of Moustiers and signed :

S. F.
Lodi
G. Giacinto Rossettij
fecit.

We next meet with *Francesco Roda* in 1794 ; the *Crevacci* and the *Caravaggio* in 1798 ; the *Crociolani* ; the *Mammoli* ; and the *Ganginelli* in 1820 ; also some other works belonging to the Cerasoli family were in action during the earlier years of this century. *Dr. Lorenzo Dossena* revived the fallen fabrique of the Ferretti ; and, when it was owned by the Pallavicini, artistic objects were produced (Urbani de Gheltof).

PAVIA.

The notice of the ceramics of Pavia given to us in M. Émile Molinier's interesting volume, *Les Maioliques Italiennes en Italie*, published in 1883, was followed in 1889 by an elegantly-printed essay, entitled 'Antonio Maria Cuzio e la Ceramica in Pavia,' by Le Chevalier Camello Brambilla, whose recent death we deeply deplore. By that we learn that architectural terra-cotta work of great excellence was a local production from early time, as may be seen in the buildings of that city, and as we also find in many other localities of Northern Italy.

There is no doubt that *mezza-maiolica*, some of which was ornamented

by the *sgraffiata* method, was produced; and we are told by the Anonimo Ticinese that such was the case early in the fourteenth century at Pavia: '*Sunt in civitate fornaces ubi fiunt vasa vitrea . . . et vasa fictilia . . . et tegulae decoquuntur.*' Of the architectural terra-cotta we learn that some is believed to have been designed, if not modelled, by Amadeo; other by Luca de Alemania, who is not recorded as a resident in Pavia; but in the civic archives is a circular of 1455, from Milan, permitting the entry of *figulini* and terra-cottas made by him, free of *dazio*. *Giovanni Jacopo Dolcebono*; and *Giacomo Sala* or *Saba*, who in a document of 1431 is styled '*bochalarium papiensem*,' and called '*magister a fictilibus seu imaginibus terrae*'; were also producers.

We learn that the Andreoli family came from the neighbourhood of Sesto Calende to Pavia, probably to find employment at the latter place; but whether Giorgio was born previously to, or after, their settlement there we have no knowledge. We agree with Sig. Brambilla¹ that he probably there learnt his art as a modeller; but we have no evidence of any work produced by him at Pavia; and he must have been still young when he went to Gubbio, anterior to 1492. It has long since been acknowledged by serious students of ceramic history that the attribution to Giorgio Andreoli of the well-known 'Don Giorgio' plate of Sèvres, by M. Jacquemart, was one of his too hasty assumptions. Another early piece was supposed to be by Giorgio when at Pavia, on the weak authority of M. Demmin. Signor Brambilla believes that the earlier wares produced at Pavia were of ordinary kind, known as '*vasi di-preda*' or '*predanu*'; these were made of common brick earth glazed only on the inside with lead glaze. The better wares, covered with the *terra bianca* beneath the glaze, were mostly decorated by the *sgraffiata* method.

The late M. Eugene Piot, writing in the *Gazette des Beaux-Arts* (Vol. xxiv. 2nd pt. page 383), on the contrary, believes that in the fifteenth century artistic wares may have been produced at Pavia, which would probably combine the Gothic with the Renaissance in their form and ornamentation. He states that Cesare Cesariano, an architect, often praises the vases of Pavia in his commentary on the works of Vitruvius, printed in 1521. M. Piot writes:

'Nous transcrivons littéralement le principal passage les concernant; c'est un curieux document sur la poterie émaillée, alors dans toute sa nouveauté et dans tout son éclat.

'Tels, dit-il, on voit de nos jours en Italie, les vases de terre très bien peints et vitrifiés, qui se font en Romagne et dans quelques autres endroits

¹ Op. cit. p. 29, '*Si preparasse quel gusto squisito e quelle cognizione, che ne maturarono si splendidamente l'ingegno, educandolo ad opere insigni.*'

de la Marche d'Ancone. La nature a répandu partout, comme les minéraux, la terre propre aux vases. On croyait autrefois qu'elle ne se trouvait que dans la région de Damas et dans le pays des Mores. Nos potiers de Pavie l'ont reconnue dans le voisinage de leur ville, et près du Pô. Ils en font des vases excellents et si variés que beaucoup se sont plus délectés par la beauté de leurs peintures vitrifiées que par la vue de l'or et de l'argent, bien que ces métaux soient précieux comme les diamants et les perles, et que l'on fasse tout, pour eux et par eux. Cependant, comme ils ne sont que d'une seule couleur, il semble qu'ils ne parlent pas aux yeux, qu'ils ne sont pas aussi plaisants à l'âme que ces beaux vases peints et vitrifiés sur lesquels brillent l'universalité des couleurs minérales, et singulièrement les plus beaux qui ne peuvent se faire sans les *scories* d'or et d'argent, comme on peut en voir les *foglie* ou *laminelle tenuissime*, qui sont dessus, comme des *suffumigations* de poudres variées qui auraient reçu par la *combustione* les couleurs de toutes les pierres précieuses qui possèdent en elle *limpidia* ou *diaphana-colorazione*.

M. Piot writes: ' Nous avons conservé dans cette traduction quelques-unes des paroles du texte italien, importantes, mais facilement compréhensibles. *Suffumigation* est un mot français que l'Académie a retenu dans son dictionnaire; il est synonyme de fumigation. Nous ne nous arrêterons pas à relever la grâce avec laquelle l'illustre *capo maestro* de la cathédrale de Milan caractérise le brillant aspect des faïences peintes; on ne ferait pas mieux de nos jours, et les lamelles métalliques d'une extrême ténuité qu'il y soit caractérisent très bien les lustres dont étaient rehaussées celles qu'il avait sous les yeux. La connaissance des argiles plastiques et de leur qualités était alors, plus qu'aujourd'hui, nécessaire à l'architecte. Cesare Cesariano y revient dans un autre passage où, tout en accordant aux poteries italiennes la supériorité sur celles de Damas et d'Afrique, il fait une réserve. *Excepté, dit-il, que nos terres n'ont aucune des qualités de celles appelées porcelaine qui, dit-on, se brisent si la potion qu'on y verse est empoisonnée.*'

With characteristic sarcastic humour, M. Piot continues:

' Les savants archéologues qui conduisent leur barque sur la mer sans fond de la céramique universelle n'ont pas encore abordé à la fabrique de Pavie: je la leur recommande. Située dans le voisinage d'une grande ville comme Milan, elle avait à sa porte une colonie d'artistes du plus grand mérite, chargés d'orner avec profusion la célèbre Chartreuse qui porte son nom; il y a dû en rejaillir quelque chose sur ses productions. Elles doivent être rares cependant; non signées, il faudra les chercher parmi les incertaines des premières années du seizième siècle. Pour ma

part je n'ai rencontré dans nos musées qu'un vase seul, ayant tous les caractères d'une œuvre du quinzième siècle, que je sois disposé à donner à la fabrique de Pavie. Le couvercle de ce vase est orné d'une frise circulaire trilobée en forme de crête: les anses sont formées par deux dragons ou guivres qui rappellent les armes des Visconti, parfaitement modelées; le culot est à godrons en relief, et une bande d'ornements Renaissance orne la panse; il appartient au South Kensington Museum de Londres.'

This remarkable vase was thus described by us in the South Kensington Museum Catalogue, at page 559:

'No. 8967. '63. Vase and cover. Oviform, surmounted by a conical cover, having embossed gadroons and a series of six pointed lucarnes or windows, cusped and crocketed; the apex is surmounted by a ball of orange colour; the body of the vase is divided into three zones by projecting mouldings, the lower embossed with oblique gadroons, separated by orange beading, and alternately painted with diapering in blue and white on the white ground; the central belt is orange with palmette ornament in blue; the shoulder has a band of acanthus leaves in green and blue; the neck and foot, which have been much broken, had similar ornaments to the lower part of the body; the handles, formed as winged dragons, are green, touched with blue and orange. Italian (Forlì?). About 1480-90. H. 24 in., W. 15½ in. (Soulages Collection).'

Agreeing with M. Piot as to its North Italian character, we doubtingly attributed it to Forlì, judging from certain qualities of glaze and colour. Its actual birthplace must still remain uncertain.

On August 19, 1596, one *Joannis de Zavatinis* was accorded by the Comune the exclusive privilege of making maiolica for which he had petitioned; but his work did not continue.

In 1609 *Antonio Dusi* of Bergamo also desired to establish himself in Pavia as a maker of maiolica after the manner of Faenza: his prayer was granted subject to the approval of the Senate. We know no example of his wares. The most interesting known pieces of Pavian decorated wares are those produced by the family Cuzio, and mainly by Antonio Maria. Whether they had a pottery for commercial purposes, or only conducted a private bottega and furnace for the production of carefully-executed pieces for special use as presents, &c., we have no positive information, but we think the latter the more probable. Of these large *piatti da pompa* some ten or a dozen have been preserved to our time. Adopting the old style of ornamentation by *sgraffiata*, which in the larger and better pieces is executed with more minute care than boldness of effect, *Antonio Maria Cuzio* was careful to record his name and exact date upon every important

piece. One of these is in the South Kensington Museum, No. 4611, and is described in the Catalogue of that Collection as follows: 'Bowl or plate, *sgraffiata* or incised ware: in the centre is the portrait of an ecclesiastic surrounded by ribbons bearing inscriptions: reverse also inscribed PRESBYTER · ANTONIVS · MARIA · CVTIVS · PAPIENSIS · PROTHONOTARIVS · APOSTOLICVS · FECIT · PAPIÆ · DIE · XVII · MAIJ · 1694. The execution is very careful; the ornament is left in relief of the white slip or engobe, and the ground entirely worked over with minute scale-work diapering: the rich translucent brown glaze is run over all, giving a darker tone to the ground and leaving the subject of a lighter colour.'

The dates of these large piatti are from 1676 to 1694; three individuals of the Cuzio family made them, viz. one dated 1676, by *Giovanni Antonio Barnaba*; one dated 1677, by *Gio. Brizio, canonico*; and eight by *Antonio Maria* the *prothonotario*, dated from 1677 to 1694. An illustration of the piece by *Gio. Brizio Cuzio* forms the frontispiece to *Sig. Brambilla's* pamphlet. *Antonio Maria*, who was the most active producer of the family, was born at Pavia on Oct. 2, 1635, and died on Dec. 28, 1699; he had two brothers. It is remarkable that on the plates signed by them the word *FECIT* does not occur, as on those by *Antonio Maria*. Other less important pieces, and without signatures, although of the same class of workmanship, are in collections.

Of the signed pieces *Sig. Brambilla* possessed one by each of the brothers; these, with other objects of his collection, were bequeathed by him to the Museum at Pavia.

Of the others, one is in the Louvre, one in the Cluny, one at Limoges, one in the South Kensington Museum, one in the Malaspina collection, one in that of the Marchese Visconte Venosta at Milan, and one was sold at the dispersion of the Passalacqua. (See *Sgraffiati*, p. 116 et seq.)

A later and much inferior work in *sgraffio*, on a large plate, is described and figured by *Brambilla*. It is worked with flowery and leafage border, the central subject a seller of sweetmeats, with inscription and date '1734 a di 26 Marzo, Pavia.' It belongs to *Sig. Lino Meriggi*, of that city.

Of other fabriques, we learn that the family *Guangeroli* had one anterior to 1731 in company with *Pio Zerbi*. In 1733 it was in the hands of *Annunziata Zerbi*, and in 1798 of *Giuseppe Maria Guangeroli*.

Another fabrique of maiolica was conducted by *Carlo Pessina* and *Rosa Gredazzi* until 1735, when it was made over to the brothers *Mauro* and *Siro Antonio Cantù*; in 1741 to *Marco Pellino* and *Agostino Ferri*; again and again it changed hands until it also was obtained by *Giuseppe Maria Guangeroli*. A new establishment was set up by the widow *Pessina* on her marriage with *Gio. Maria Rainoldi*; these works also passed under many

owners, till finally they belonged to *Antonio Valvassori* and *Alessandro Farina*. The Guangeroli works continued to produce maiolica until the end of the century; in 1773 a painter of the *Africa* family worked for them (Urbani de Gheltof). The constant change of owners would seem to imply that neither of these works prospered financially or produced wares of much importance.

A monogram composed of the letter F, the stem of which is crossed by a C and surmounted by a $\wedge$, is on a white plate painted with flowers in blue; Sig. Brambilla, to whom it belonged, suggested that it should be read as of the Fratelli Cantù, but on no definite authority. He refers to another plate, having flowers on the border, and red and blue bunches of grapes in the middle, the name 'Pawia' being inscribed on the back.

PIEDMONT.

TURIN.

From documents discovered by the Marchese Giuseppe Campori, of Modena¹, in the archives of Turin, it appears that in the year 1564 certain sums of money were paid to Maestro Orazio Fontana, of Urbino, who is styled 'chief potter to his highness,' for two 'credenze' of his wares which had been bought for the Duke, Emanuele Filiberto, payment being made through the Archbishop of Turin, Hieronimo della Rovere. Other moneys were paid to Orazio and Nani by an order signed at Nice on January 6 of that same year for certain vases ordered by the Duke; money was also paid to Antonio Nani, a potter of Urbino, for the expenses of bringing these vases. (See Urbino, p. 203.)

From these extracts the improbable inference has been drawn that, as Orazio was the Duke's 'chief potter,' he must have had a fabrique at Turin, whereas there can be little doubt that the same Orazio was 'chief potter' to many other grandees at various places, his establishment at Urbino being at that time the most important and most widely known bottega in Italy.

Neither can we agree with another inference drawn from these documents, viz. that as these pieces of Urbino ware were appreciated and purchased at Turin in 1564 there must have been at that time a fabrique of highly artistic enamelled faïence in that city. We should draw a contrary conclusion, on the principle that it is not requisite to send owls to Athens, and that had there been a local pottery, at which anything beyond ordinary

¹ Notizie della Majolica, &c., di Ferrara, p. 83 et seq.

wares were made, Emanuele Filiberto would have encouraged it by his patronage.

It seems to us more probable that Nani was called to Turin to advise as to the quality of the clay and other matters, with the idea of producing finer wares at an established pottery at which only ordinary vessels for domestic use had been made. Italian writers, however, try to believe that a fabrique existed under the personal supervision of Orazio and of Nani, but they find no record or specimen, and admit that it must have had but a short existence; moreover there is no evidence of Orazio having been at Turin.

One Francesco Guagni, of Castel Durante, is mentioned by Pungileoni as having been in the Duke's service, but it seems doubtful whether he was a ceramist, who made researches for the composition of porcelain at that court in 1567, or whether he was a military engineer. Campori affirms the latter. Thus much for the evidence of history.

Some ten years later a fabrique existed which may possibly have been originally organized under the direction of Antonio Nani, but certainly was not prompted or inspired by the beautiful vases of the Fontana fabrique, for in Mr. C. W. Reynolds' Collection was a 'canestretta,' the sides of which are of open work, formed by crossed bars, and in the centre the subject of a nude youth carrying birds on a pole is coarsely painted in a manner certainly not after that of Orazio. On the reverse is the inscription 'Fatta in Torino adi 12 d Setebre 1577.' This interesting piece, now in the Museo Civico at Turin, the gift of the late Marchese V. E. J. d'Azeglio, is the only known example of the enamelled pottery made at Turin in the sixteenth century. It is covered with a thick and very white enamel; pieces of the same character have been ascribed by Italian collectors to Imola.

In 1646 we find that a new furnace has been erected in the 'Regio Parco' by *Antonio Bianco*, a Genoese, in union with others. Again, in 1649 the then Duke, Carlo Emanuele, nominated as superintendent and *impresario* of Bianco's fabrique one *Nicola Corrado* of Albissola, granting privileges and forbidding the making of maiolica elsewhere in the State. These grants seem, however, to have ceased in 1657, for the works were then let to *Enrico la Riviera*, a dependent of the Duke's mother (Vignola¹).

Vittorio Amadeo II obtained from Bologna in 1699 a master potter in order to renew the work; but, as it seems, with small success, neither could other artists succeed with the inferior materials at hand.

A piece cited by M. Jacquemart, with landscape decoration, is marked at

¹ Giovanni Vignola, *Sulle Maioliche e Porcellane del Piemonte*. 8vo. Torino, 1878.

the back with the crossed shield of Savoy; he considers it to be of a date anterior to those marked with the same shield surmounted by a crown.

A plateau which belonged to the Marquis d'Azeglio (who, waning in his former love for the maiolica of the sixteenth century, latterly devoted his attention to and made most interesting observations on the faïence and porcelain produced in Italy during the seventeenth and eighteenth, of which he possessed a rich collection of examples since given by him to the Museo Civico at Turin) has on the reverse the Mark No. 468, namely, the shield of Savoy surmounted by the crown. This piece, painted with horses, birds, hares, &c., in blue on the white ground, is ascribed to the latter end of the seventeenth century.

Not until 1725 do we find any further progress made; in that year *Giorgio Rosetti di Macetto* opened a work for the production of maiolica and obtained a patent from the Duke. He produced works *alla China* and other, but after two years ceded the business to *Pietro Bistorto*. *Giorgio Giacinto Rosetti* of Pinerolo founded a fabrique of porcelain in 1737, but without much success. He became owner of the Bistorto furnaces in 1743. In 1765 *Antonio Ardizzone di Brà* had a furnace, but gave it up to *Lorenzo Longarini* and *Giovanni Batista Ravotti* in 1771, who again parted with it to *Giacomo Berberis* and *Antonio Grossi*. It would appear that from some cause or other their business did not succeed. Rosetti however continued the production of maiolica and porcelain till the beginning of the present century (Vignola).

An example, a large dish in the same collection, painted with flowers on a white ground, is inscribed at the back 'Fabrica Reale di Torino,' a monogram composed of the letters C. R., and the date 1737.

The Marquis d'Azeglio also had a dish of the same period, painted with the subject of Susanna and the Elders, and signed at back GRATAPAGLIA · FE · TAVR.

M. Jacquemart mentions an example of good quality, inscribed 'Laforest en Savoye 1752.'

In the British Museum is a fruit basket of brown glazed ware, apparently of the earlier part of the eighteenth or later years of the preceding century, the open-work border of which is formed as the collar of the order of the Santissima Annunziata of Savoy; this would point either to a Savoyard origin or owner, for whom it may have been designed; it was probably one of a service or set, and has some resemblance to the brown dish No. 4353 in the South Kensington Museum, ascribed to La Fratta, and to certain pieces variously attributed to Monte Lupo, Castel Durante, and Venice.

Mr. Chaffers gives a mark which occurs impressed on two vases

21½ inches high, then belonging to Mr. Jackson, of Hull, 'of very light and resonant ware, with rich maroon-coloured glaze.' The mark is a crowned shield, bearing a large T (or tau cross) surmounted by a smaller B; it does not seem to us to have any reference to the arms of Savoy.

In 1794 *Pietro Maria Rosetti* opened works to make wares like the English.

Another factory was erected near the Porta Susa in 1807-8, but was closed in 1830.

In 1824 *Richard Dortù* and *Prelaz* moved their plant to Turin, and made porcelain and pipe-clay wares after the English manner; they took the Rosetti furnaces. In 1846 it was worked as *Luigi Richard & Cie.* The fabrique was closed in 1863.

In 1871 *Giuseppe Devers*, a pupil of Ary Scheffer, established a school of ceramics which ceased at his death. Some admirable works were produced by the pupils of this school.

VINOVO.

At Vinovo, about 1776, *Giovanni Vittorio Brodel*, obtaining permission from the King to experiment on the production of porcelain, induced *Pietro Antonio Hannong* of Strasburg to come to Turin. The whole Castello at Vinovo was put at his service by the King; but, getting into debt, Brodel ceded the business to Hannong, retiring in 1778. Hannong also made maiolica, but affairs did not prosper, and, he leaving the works in debt, they were seized and the wares and plant sold by auction on behalf of the creditors. In 1780 the Castello was granted to *Dr. Vittorio Amadeo Gioanetti*, who formed a company, and, with royal privilege, was enabled to produce porcelain of excellent quality. The Doctor died after having conducted the factory to 1814. It was continued under *Giovanni Lomello* until 1820.

The mark consists of the two capital letters D G, above which is a V surmounted by a + (see Mark No. 476).

VISCHE.

At Vische, near Turin, a factory for making porcelain was opened by a society in 1765, having obtained privileges from the Sardinian Government; but it failed before 1776, and the wares it produced are not known.

MONDOVÌ.

Tradition states that maiolica was made at Mondovì in the seventeenth or early eighteenth century at a place called *il Piano della Valle*.

In 1808 *Francesco Perotti* of Mondovì, a *medico*, with one *Randazzo*, started a fabrique in the *rione* called *Rinchiuso*, at a small house in the *Gherbiana*, near the gardens of the Perotti family. The clay found by Perotti did not prove to be of good quality or in sufficient quantity, and the works soon ceased.

Benedetto Musso of Savona, in 1810, established himself at *Carrassone*, a *borgo* of Mondovì, seeking a suitable clay; he began making wares, and prospered, at one time employing a hundred workmen. The works were continued by his son *Alessandro*. The marks on pieces were M · M.

Several other smaller fabriques were worked in the neighbourhood; as that of *Giuseppe Besio* about 1834. Mark B · G.

Also one by *Annibale Musso*, whose pieces in 1850 were marked M · A.

POLLENZO.

The *Pollentia* of Roman times, said to have been erected by the Consul Marcus Fulvius Flaccus about 630 A. U. C., near which the fierce battle with Alaric took place in 402-3 A. D., was noted for the excellence of its brown woollens and of its potter's clay, from which were formed the *calices* referred to by Martial:

‘ *Non tantum pullo lugentes vellere lanas
Sed solet et calices haec dare terra suos*¹.’

Pliny also states that the best earths in Italy for the making of terracotta vessels were those of Arezzo for the Samian ware, and those of Sorrento, of Asti, and Pollenzo for ‘*et calicum tantum, Surrentum, Asta, Pollentia*².’

Fragments of vessels, tazze, amphorae, &c., are found, many worked in relief and of a very fine and light quality of clay; some nearly black, others red and approaching to purple in colour.

But we have no record of the production of glazed or enamelled wares at the period of the Renaissance.

¹ Martial, Epig. lib. xiv. 157.

² Hist. Nat. lib. xxxv. 46.

STATES OF GENOA.

GENOA.

In our Catalogue of the South Kensington Collection of Maiolica we gave a separate notice of wares which we presumed, from the mark of the well-known *pharo* upon them, might probably be of Genoese production. Piccolpasso, in his description of designs for decoration, states that some of those patterns were frequently used at Genoa. This leads us to believe that during the course of the sixteenth century, and probably long anterior, works existed in active production in the immediate surroundings of that city. Whether they had any really artistic value, or were merely for objects of domestic utility, we have no present means of knowing. He further states that the earth used there was dug from the solid, and not that gathered from the river bed.

The small pamphlet published by Sig. Torteroli¹ on the wares of Savona did not throw light on the potteries of the neighbouring city.

In 1881 Sig. F. Alizeri² published a pamphlet, describing a remarkable *quadro*, formed of tiles, with lateral *colonnnette*, that on the right entwined with vine foliage, that on the left with oak. It has a sort of architrave above, a *suppedaneo* and frieze below, within which is the inscription AVE · MARIA · 1529. The central portion, thus surrounded, consists of tiles, so formed as to fit in with the design of the picture and its framing; on them is painted the seated figure of the Virgin, clad in white vestment, holding the Child, and in her left hand a book; from which circumstance the picture is known as the '*Vergine della Sapienza*.' The colours used are yellow, blue, and green. The total measurement is 1 m. 62 high by 1 m. 29 wide. It probably was the altar-piece in a private chapel, and came from the family villa of the Marchese Del Carretto at Finale. It was then in possession of the Sig. Avvocato Giuseppe Grillo, of Genoa. Sig. Alizeri states that in the Genoese archives ('negli atti nostri') the death of *Francesco da Pesaro* is entered as occurring in that same year 1529; he is the earliest artist potter of whom Sig. Alizeri can discover record at Genoa. It is possible that this altar-piece may have been finished by him at Genoa, previous to his death.

In the church of Santa Maria di Castello, at Genoa, in the chapel formerly of the Botto family, are painted tiles covering the walls. He finds the name of one *Goracchi da Borgo San Sepolcro*, a painter of vases,

¹ Tommaso Torteroli, *Intorno alla Maiolica Savonese*. Torino, 1856.

² F. Alizeri, *D'una rara Maiolica nuovamente recata in Genova*. Genova, 1881.

who went to the school of *Bergamasco*, when he was in Genoa in 1566, to improve his hand in painting. Also other Pesarese: one *Tommaso*, one *Gio. Francesco*, one *Bartolomeo*. To what extent they worked at Genoa, or whether they passed on to Albissola and Savona, we have no record. That the works of later time have been confused with those of Savona and other neighbouring potteries is the opinion of Sig. Torteroli and of Sig. Vignola.

Among those Italian potters who, coming from Genoa, established themselves and produced wares at Lyons, M. Natalis Rondot finds record of twelve between the years 1556 and 1574, three of whom were natives of Pesaro, and two of Faenza. Between the years 1575 and 1650 other ten were working at Lyons, some of whom bear the names and were doubtless descendants born at Genoa or in France of the earlier immigrants. M. Rondot gives their names and the respective dates in his last *brochure*, *Les Faïenciers Italiens à Lyon au seizième siècle*. Lyon, 1895.

SAVONA.

On the Riviera, some eight leagues to the west of Genoa, is the site of an extensive manufacture which was very active during the latter half of the seventeenth century; to the present day brick and tile kilns, and potteries for the production of ordinary 'terraglia,' vases for mural ornament, ornamental pots for orange trees, and other works in terra-cotta, are scattered in various spots along the coast road from this city to 'Genova la Superba.'

Signor Torteroli tells us¹ that, on excavations being made in constructing foundations for certain modern buildings, fragments of pottery were found of various sorts from that of Roman time, the glazed wares of the revival, and the painted enamelled productions of the seventeenth century, &c. He reminds us that the father of the Emperor Pertinax was P. Elvius Successus, the master of a bottega at or near Savona². That potteries existed there in Roman times would seem further proved by the name of the *borgo* now known as 'delle Fornace,' which he suggests was formerly the *Vicus Figulorum*. In the thirteenth century wares were exported thence to Sardinia, Corsica, and to Provence. Terra-cotta in various forms was much manufactured, and subsequently glazed tiles for covering the dadoes of walls, &c., some of which were still *in situ* when he wrote. One of

¹ Op. cit.

² Sig. Torteroli refers to 'le parole di Giulio Capitolino, là dove, parlando del

padre dell' imperatore sullodato, dice, *Pater eius tabernam cortilicium in Liguria exercuerat.*'

these, then in the Casa Pavesi, used for the public schools, has since been sold. Another was then in the Casa Vaccinoli.

In the church of S. Giacomo is a chapel encrusted with glazed and painted tiles. At Albissola, near at hand on the post-road to Genoa, in the sacristy of the parish church, is a picture formed of tiles, the subject being the Birth of Christ. It is signed by the painter '*Fatta in Arbisola del 1576. p. mano. di Agustino Gironimo Urbinato. La dipinse.*'

Potters from Albissola established themselves at Mantua in 1591, encouraged by the Duke Vincenzo.

Of the *Corradi* family of that place, *Domenico* emigrated to France, establishing himself at Nevers; *Nicola* worked at Turin for Giacomo Bianchi in 1649.

In 1670 *Luigi Levantino* worked at Venice in the Contrada Sa. Barnaba.

It would seem that at Savona and Genoa, as also at an earlier period at Venice, a new artistic impulse was given to the otherwise more ordinary pottery, in the later years of the sixteenth century, by the arrival of artist potters from Pesaro, Urbino, Faenza, and Castel Durante; leading to the production of better-formed and painted Savonese wares, which were at their best about the middle of the seventeenth century.

An important production of these furnaces was terra-cotta for architectural and kindred decoration. A large cornice, probably of the sixteenth century, is still to be seen in the Via degli Orefici, built on the façade of the house of Verzellino.

Nearly all the examples of Savona faïence have a similarity of character, a good glaze, a ground of a bluish white, upon which the subjects are painted in a rather pale but clear tone of blue. These are frequently figures in groups, in the costume of the last century, with flowers, foliage, &c.; the pieces are thin and well-baked, and the forms frequently rather exaggerated, with scalloped edges, &c. Many pieces are modelled after the pattern of silver *smartellati* and with leafage, masks, &c., in relief.

Redi the poet, in two of his letters dated 1685 and 1695, refers to the maiolica of Savona; also Fantoni, in a poem written in 1783.

The most frequent mark is a shield of arms of the town, surmounted by a crown, and sometimes accompanied by the initials of the makers.

Girolamo Salomini was one of the earlier 'maestri' about the middle of the seventeenth century, and the letters G. S. are supposed to be his initials, unless they may be read as '*Guidobono Savona.*' The six-pointed star, formed by crossing two triangles, and known as Solomon's Seal, is stated to have been the mark of the Salomini.

Gian. Antonio Guidobono from Lombardy was a painter, who worked

with his two sons *Bartolomeo* and *Domenico*; the initials G A G have been ascribed to the former. *Gian. Antonio* went to Turin with his sons, and painted pieces for the Court; he died in 1685, aged eighty. *Bartolomeo* was the better artist; he worked also in oils and in fresco: he died at Turin in 1709. *Domenico* afterwards went to Genoa; thence to Naples, where he died in 1746. *Gian. Tommaso Torteroli*, called *il Sordo*, who lived and died at Savona, and *Agostino Ratti*, were working also about the same period.

Two examples were in the possession of the Rev. Thomas Staniforth, of Storrs, Windermere, marked (No. 483).

On a dish, with blue figures on white, is the Mark No. 485 (Chaffers).

Some pieces in the Chamber of Arts at Berlin are signed AGOSTINO · RATTI · SAVONA · 1720.

In Dr. Diamond's collection was a piece marked with a trumpet, from which hangs a banner of the House of Savoy. He ascribed this to Savona. Vignola assigns a similar mark to the maker Chiodo.

In the British Museum, from the late Mr. Henderson's Collection, is a small ewer, bearing a mark carelessly painted, and which Mr. Chaffers has rendered as a fish tied to a stake. We agree with Dr. Diamond in suspecting that these marks are similar, but badly designed, both being intended for the trumpet with the banner of Savoy.

Mr. Chaffers also gives some marks from pieces in the collection of M. Edouard Pascal, at Paris, and others; the letter S under a rude shield, and N · G · under a sort of crown, which are supposed of Savonese origin. The writer has seen pieces, apparently of this ware, marked with a double tower or square battlemented castle, one side of which rises higher than the other, and which conveys a rough idea of the tower at the entrance of Savona. It is probably a mark of B. Guidobono.

Genolini refers to a tile having a representation of the Deposition in low relief, painted blue on the white ground; signed '*Bartolomeo Botero di Savona Feci 1729 di 7bre.*'

Early in the eighteenth century we find a French family, said to be of Marseilles, but who had probably also worked at Moustiers, coming into and established in Italy. A cylindrical jar in the D'Azeglio Collection, painted with a sea combat, boats, figures, &c., signed at the back '*Primum Opus MBorrelli Mensi Julij 1735,*' and again, '*MBorrelli Invent. Pinx. A. S. 1735,*' is an example of their work.

Two vases painted in green *camaïeu* are signed '*Jacques Borrelly, Savonne, 1779, 24 Septembre*'; and other pieces occur with the signature *Giacomo Borrelly*. M. Jacquemart surmises that the former was the father and an Italian, whose son, after working at Moustiers and Marseilles, returned to

Savona. This *Giacomo Borrelli* or *Boselli* had his fabrique in the Via di Torino, on the front of which is a small temple in maiolica.

The Borelli introduced wares after the manner of the English and French, to the detriment of the native maiolica.

Signor Giovanni Vignola, in his memoir on the maiolica and porcelain of Piedmont (*Appendice*), gives the following list of other makers and artists of Savona :

Chiodo.

Chiodo e Levantino.

Rubatto e Boselli.

G^e Rubatto.

S^o Rubatto.

Giordano.

Croce.

A^o Levantino.

G^e Bellotte.

Valente.

Li Levantino.

Bartoli e Levantino.

Folco.

Siccardi.

Pescetto.

P^o Brusco.

G^o Berti.

C^o Marcenar^o.

Giacomo Boselli.

Bartolomeo Botero (Genolini).

CHAPTER VIII

NEAPOLITAN STATES.

NAPLES.

THAT potteries existed at a very early period in and about Naples there can be no doubt; and it is presumable that glazed wares, with and without the addition of a white slip or engobe, were produced from a relatively early time.

Although we have not any examples marked and dated of such early wares, there can be little doubt that the important pavement of tiles in the church of San Giovanni a Carbonari was an output from the local furnaces. We accidentally omitted any reference to this pavement when writing the Catalogue of Maiolica in the South Kensington Museum in 1872, although it had engaged our attention some twenty years previously. Either at that time, or in 1863 or 1864, some work was being executed at the base of the Carracciolo monument, and several of the tiles had been displaced, the broken fragments, with old mortar, bricks, &c., being cast away outside: probing into this rubbish heap we found one whole tile and two or three pieces, which we were enabled to secure; that whole tile was subsequently given to the British Museum, the broken one is in the Ashmolean, at Oxford.

Within the last decade M. Émile Molinier has made a careful examination of this pavement, a full description of which, with illustrations, he published, in his small but valuable volume entitled *La Céramique Italienne*, in 1888. He there states that Burckhardt attributes these tiles to the school of the Della Robbia; we concur with M. Molinier in disagreeing with that attribution: it appears to us that there is nothing in the designs, the nature of the glaze, or the manner of treatment that coincides with the Della Robbia ware; and moreover they are in every respect inferior. On the other hand, as M. Molinier points out, occasional features in the designs on these tiles show a certain amount of Oriental character, although but rudely painted in dark manganese and other

colour; while on others we find the rigid representation of heraldic animals, and the lettering of words in a distinctly 'Gothic' manner. We agree, also, in opinion with M. Molinier, that the approximate date of this work is probably about 1440, and that it was of Neapolitan production.

A pavement of tiles, formerly in the monastery '*di Donna Regina*,' some of which are of 'mezza maiolica'; some with stanniferous glaze, decorated with the arms of a Queen of Naples of the Angevin dynasty and others; and some having portraits, is referred to by Urbani, but without any assumption that it is of Neapolitan production.

Prince Filangieri¹ however considers that it is so, as also the tiled pavement of the fifteenth century in the cathedral at Capua, and others of the sixteenth in San Pietro a Majella; again, in San Giovanni alla Pietra Santa, and one made in the last century for the monastery of San Andrea delle Dame, but now in the Museo Nazionale at Naples.

We doubt whether any of these pavements are of high artistic merit.

In the church of S. Angelo a Nilo was a pavement in front of the fine tomb of Cardinal Brancaccio, by Donatello and Michelozzo, some of the tiles of which were decorated with birds, animals, female heads in profile; on some the arms of the Cardinal; on others of elongated form the words *AM̄C̄HO*; others had the peacock feather decoration attributed to Tuscany, and which was used in earlier time at Faenza. A memorandum in our note-book, made many years ago, attributes this pavement to Tuscany rather than Naples. Cardinal Brancaccio died in 1428. It is possible that these tiles may have been of the Della Robbia fabrique.

Recurring to that in the church of San Giovanni a Carbonari, the distinctive character of which is so well recalled to our memory by the description and illustrations in M. Molinier's *Céramique Italienne*, it has occurred to us that a remarkable vase in the South Kensington Collection (No. 2562. '56), which we classed among pieces of doubtful origin and described as follows, may be a work of the same fabrique and approximate period:

'Vase. Truncated, pear-shaped. Two-handled. On either face are two leopards or lions rampant, combatant, in a diaper of oak leaves; vine or ivy leafage covers the sides and handles; outlined in manganese, and filled in with dark purple on the white ground. Fifteenth century. H. 14½ in., diam. 14½ in.

'A very interesting piece of early date, perhaps the most ancient example of Italian glazed ware with painted decoration which the Museum possesses.

¹ Il Museo Artistico Industriale e le Scuole officine di Napoli. Napoli, 1881.

There is no clue by which we can fix the locality of its manufacture, or its precise date, but a certain Oriental character about the design would show the influence perhaps of Moorish potters.'

See woodcut at page 640 of the South Kensington Museum Catalogue.

When Antonio Beuter speaks of the excellent wares made at Castelli in the first half of the sixteenth century, it is not unlikely that Neapolitan productions were included in the ceramic importations from that port to Spain, but we have no examples of that period to confirm the fact. M. Jacquemart tells us of a vase of somewhat similar general character to those about to be described, on which is the inscription 'P il sig. Francho Nepita. 1532'; but it is not improbable that his information was derived from an ill-written memorandum, and that the date was 1682.

About 1684 Paulus Franciscus Brandi made some vases which are described as very large and grandiose in style, with handles formed as caryatides, and painted with religious subjects, in a free but elegant style, in blue *camaïeu* on one side only. M. Jacquemart, probably not having seen the dated piece, ascribed these to the end of the sixteenth century, but Mr. Marryat informs us that one of the three vases painted with the subject of the Last Supper is signed in full with the date 1684; another, 'Fran. Brand Napoli casa Nova.' M. Jacquemart reads the last two words of this inscription as 'Gesù Novo,' and makes known to us a mark (Mark No. 501) beneath each of the two vases he describes; the inscription on the second of these he gives as 'Paulus Fran^{cus} Brandi Pinx 68 +.' Overlooking the fact that the art of Southern Italy was of later development than in Tuscany and the North, that able writer interprets these numerals as 1568, whereas it is more probable that the same period of the following century was intended, unless the inscription on the first-named vase is wrongly rendered. The subjects of these last are the Miraculous Draught of Fishes, and Christ in the Garden (Mark No. 502).

These vases are also referred to by Il Principe Filangieri, who also notices a similar piece in the collection of Sig. F. Ponti of Milan.

M. Jacquemart observes, on these marks, that the closed crown is an important feature, differing materially from the open crown of Tuscany, and from that which accompanies the signature of the Terchi at Bassano, and sometimes found alone; and he reasonably infers that other marks, in which this same closed crown is a feature accompanied by initial letters, a palm branch, &c., may be assigned to a Neapolitan fabrique. Some of these have hitherto been mistaken for the marks of Nove, Bassano, Castelli, &c. The crown is sometimes surmounted by a star with the initials B. C. or A. underneath; rarely impaled on a palm branch between B. and C.

In the eighteenth century the production of enamelled wares at Naples was revived, and signed pieces are known bearing the dates 1717, 1718, and 1749, by *Saverio Grue*; while others have the initials of *Carlo Coccoresse*, with the dates 1721 and 1734. Two tiles are referred to by Signor Urbani de Gheltof, signed '*S. Grue. p. Napoli 1749*': they were in the possession of Count di Montbrun.

A vase is also referred to by Genolini, signed '*Fra. Ant. Grue. p. Napoli 1722*.'

At the royal fabrique of Capo di Monte, established by Charles III in 1736, several varieties of fine wares were made, from a beautiful artificial porcelain to a faïence of high quality, of which, however, little seems to have been produced.

Of such is a jug painted with flowers in Captain Langford's possession; it is marked with the letter N, surmounted by an open crown, the well-known mark of the later period of the fabrique.

Of the same late period is a '*fontaine de sacristie*,' described by M. Jacquemart, modelled with the dove of the Holy Spirit, cherubs issuing from clouds, &c., and richly gilt and painted, on which is the same mark, and the signature *Capo di Monte*.
'Mo^{lo}.'

In or about 1760 one *Nicola Giustiniani* of Cerreto opened a fabrique for maiolica at Naples, engaging excellent artists, among whom was one *Ferdinando Müller* of Mannheim. The Giustiniani fabrique continues to the present day producing enamelled and more ordinary wares.

The Etruscan wares made by *F. Del Vecchio*, white and gold services and other faïence, bear the mark of his works, stamped *F. D. V.* The
N. Giustiniani, Mollica, and other modern producers of faïence and terra-cotta, generally mark with their names impressed upon the paste.

The wares of *Schioppa* and those of *Cacciapuoti* are referred to by Urbani and by Novi.

Some pieces of the last century, supposed to be Neapolitan, painted with figures, landscapes, &c., in very pale colours, and marked at the back with letters H. F or HF combined, are probably of German, and not of Italian origin, as some have supposed.

Three important specimens of the fabrique of Castelli or of Naples were in the possession of Signor Alessandro Castellani. On one of these plates is the portrait of the celebrated Neapolitan Tribune, Masso Aniello (Massaniello), surrounded by rich foliated ornamental border, on the upper part of which is a coat of arms, charged with an amphora, and accompanied by the motto PATRICIO · LANCELLAM. The reverse is inscribed

'Tomaso Aniello figlio de Greco d'Amalfi et Antonia Gargani, nato 21 Giugno, 1620.'

The second has the portrait of Greco d'Amalfi, and the inscription 'Greco d'Amalfi Marito di Antonio Gagnano.'

The third plate bears the portrait of the Tribune's wife, and is inscribed 'Bernadina Pisa Moglie di Tomaso Anillo d' Amalfi.'

CASTELLI.

Castelli is now a '*piccolo paesello*,' standing on a high rocky ridge running northward of the *Gran Sasso d'Italia* above the rivers Leomogna and Rio, which water the valley of Mavone. This district, formerly known as the '*Agro Atriano*,' was originally inhabited by the Siculi. In later times it took the name of the 'Valle Siciliana' in the Abruzzi Ultra. The monastery of the Cenobio di S. Salvatore di Castelli was a well-known and important establishment in its day. Aquila, on the southern side of the ridge of Monte Corno, is the nearest town of importance.

In and about Castelli there has probably been an extensive ceramic industry from the earliest times, all the more important requisite materials being in the immediate neighbourhood; an excellent potter's clay, hills yielding an almost endless supply of brushwood, and cheap labour. Pliny states that pottery was exported thence; and it is referred to by Polydorus, and by Pansa di Penne (Bindi). There is little doubt that a considerable exportation of these wares took place in the sixteenth century to various places, among others to Spain, for we are referred by Passeri to the *Cronica Generale di Spagna*, by Antonio Beuter, whom we have previously quoted, and who, with a laudatory compliment at the expense of Coroebus, particularizes the wares of Pisa, Pesaro, and 'li Castelli della Valle Siciliana d' Abruzzo.' It will be noticed that these three fabriques so particularized are all places whence pottery could be readily exported, without much land-carriage, the advantage however being with the two former; and we know from other sources that a commerce existed between Valencia and Pisa for the interchange of the Hispano-Moresque and Italian faïence. Fragments of pottery of classic and earlier times occur abundantly throughout this district.

Pieces of glazed wares from the Abruzzi, and believed, from the circumstances of their disinterment, to be of the thirteenth or early fourteenth century, were in the hands of Sig. Barnabei a few years since, some of which had a semblance of enamel glaze, but were probably only '*mezza maiolica*.' A broken jug of unusual form, with wide-mouthed spout, was remarkable.

Cherubini¹ tells us of fragments from Castelli of *mezza* ware, with ornament worked *a graffito*, and of very early time; but we know that this primitive method of ornamentation was almost universal throughout Italy.

Professor Bindi² records a plaque, in rilievo, having the arms of the little Comune of Castagna painted in colours, and signed '*Federicus Sebastiani fieri fecit 1368.*' This would therefore be the earliest dated piece on record.

Professor Bindi also records that in 1372 Roberto de Melatino of Teramo built a house in front of S. Luca, over the door of which he placed his '*Stemma, lavorato in figulina di Bartolomeo di Maestro Giocondo,*' with crest a human foot, from the great toe of which hangs a chain holding a block, inscribed:

*'Io so brachhu rissoso pe natura
De offendere a chi me sdegna se procura.'*

Another '*mattonella*' of Castelli is in the Museo Artistico Industriale at Rome; it is signed '*Fecit hoc Titus Pompei 1516.*'

Professor Bindi refers to a document which tells us that in the second half of the fifteenth century one *Maestro Renzo Anxanensis* (of Lanciano) was celebrated as '*Pictor et opifex fictilium, non vulgaris. Figulinae Castelli in Dioecesi Pinnensis diutissime praefuit; eamque eximiis vasorum picturis, elegantioribus illorum formis novisque ex ingenio, quo eminebat, excogitatis illustravit*³.' This records a real artist, painting on either the *mezza* wares, or possibly on enamelled maiolica.

Polidoro, the son of Maestro Renzo, was also a painter, but it does not appear whether he worked on ceramic wares.

From that time a century passes without further note of artistic potters at Castelli. The next recorded is one *Tito Pompei*, a potter working in 1515, but of whom nothing more is known. Then *Orazio Pompei*, on the front of whose house was the inscription HAEC · EST · DOMVS · ORATHI · FIGVLI · 1569, and a painting on maiolica, representing the Virgin and Child, with the date 1551 and the letters *ORO*, which have been read as an abbreviation of the name ORAZIO. We learn that this painting is quite an inferior work.

We further learn that in a chapel, dedicated to San Donato, on a hilltop near Castelli, the '*soffito*' and the pavement are covered with tiles painted

¹ G. Cherubini, *Dei Grue e della Pittura Ceramica in Castelli*. 8vo. Naples, 1865, and Roma, 1873.

² Bindi, *Le Maioliche de Castelli*. Napoli, 1883. Rosa, *Notizie Storiche delle Maio-*

liche di Castelli. Napoli, 1867. See also Diego Bonghi, *Intorno alle Majoliche di Castelli*. 4to. Naples, 1856.

³ Polidoro, *De Artibus Frentanorum*.

after the manner of Faenza or Pesaro, upon which part of the name 'ORAT . . . PO . . . hoc' can be read. The subjects are taken from the Litanies, the Ave Maria, and other prayers, and are well executed. Other artists seem to have assisted Orazio in this work, their names being inscribed—*Jacovo de Felippe, pingebat, 1615. Jacobus Philippi de Castel. Geronimo de Felippo. Jacovo de Felippe. f. Jacovo de Felippe. feci. 1615, 1616. Nicola Truvo. fecit. Yo. Marchionno. fecit hoc. S · M · P · N · Don Domenico Barone. fecit hoc* (Urbani, quoting from Corona).

By these we learn that an important fabrique, probably under the direction of Orazio Pompei, was established at Castelli at the end of the sixteenth century, employing several artists in painting maiolica, but seemingly not of a very high class, nor possessing those characteristics in the colouring and softness of tone which became so distinctive under the subsequent school established by the Grue family. Of this family, the first we hear of is *Francesco*, a *vasajo* of Castelli in 1594; but whether himself an artist, we do not know. *Carl Antonio Grue*, the son of Francesco, was the talented ceramic painter whose works, with those of his followers and family, have given an individual character to the maiolica of Castelli.

Examples of his work are in the Museo Nazionale at San Martino, Naples and in the collections of the Conte de Correale and of the Com^{re} G. Colonna.

Some of his pieces are signed C · A · G · Pi.

Francescantonio, his son, was educated for the Church, but his artistic proclivities led him to the ceramic studio; he went to Urbino, there to learn something more of the technical work, returning however to Castelli. The imposition of an additional tax caused a local revolution, in which he took a leading part; on its suppression he was taken to Naples, and there imprisoned in 1716. He remained in Naples for ten years, painting on maiolica and engraving by the acid process. Among other works he is said to have painted for the Hospital of Incurables some of the series of vases reported to have been for the most part destroyed during a popular tumult in 1799. Writing in the *Gazzetta di Napoli* in 1874 (July 6), Il Com^{re} Barnabei denies that this was the case, as seven of the larger vases, still preserved in that 'Farmacia,' are dated 1748, with the name *Lorenzo Sallandra Pitore de vasi di Greta*. He states that it is clear that these vases were made for the compartments they now occupy; that they are not of great excellence, the Bible subjects being but poorly executed; but they are interesting, as proving the existence of another fabrique at Naples. Frances^{co} Antonio Grue had returned to Castelli about 1735, and died there in 1746; leaving a ceramic school in Naples, where he had painted till 1716, and at which fabrique it is probable that these

vases were subsequently produced, and where C. Coccorese had also painted.

Sig. Barnabei believes that the vases made by F. A. Grue were for another pharmacy; that, with one exception only, they were all destroyed in the tumult, that last one being now in the Museo di San Martino, at Naples, from the Bonghi Collection, and inscribed 'D · O · M · *Siste viator et vide. Hos fictiles alveolos mira arte dipictos ingenio manuque D. Francisci Antonii Xaverii Grue, &c., 1735.*'

We may here remark that, from the time of F. A. Grue's sojourn at Naples, it becomes almost impossible to distinguish the works produced for the most part by the Grue family at Castelli from those made at Naples; they, and the pupils of their school, worked sometimes at one, sometimes at the other fabrique; and, except on such pieces as are signed, with the locality and date inscribed, much must be left to conjecture.

Examples of *Francesco Antonio Grue* are in the Museum of San Martino. He signs 'Dr. Franc Anton° Grue. 1718'; 'fra^s, Ant^s Grue · P · Napoli 1722'; 'Dr. Franc^s. Ant^o. Grue. p. Castelli 1737.'

Another piece was in the Parpart Collection: subject, the body of Chlorinda carried to the camp of Tancred: it was signed beneath 'Dr. Franc^s. Ant. Xan^s Grue pinxit. Castelli, 1755.'

A still earlier is signed F · G · DE · CHA · P · 1747.

The history of this talented family of ceramic painters, and of the school formed by them, is told with loving detail by Signor G. Cherubini, in a pamphlet entitled *De Grue e della Pittura Ceramica in Castelli*. Roma, 1878.

Anastasio, the brother of *Francescantonio*, painted small landscape subjects. He was the first, and the most able, in the use of gilding on the Castelli wares. Born in 1691, he died in 1743.

Aurelio also painted landscape.

Liborio, born in 1701, died 1776, was the younger brother. He painted historical scenes and female faces with great delicacy. He signed in full and with the initials L · G · P.

Francesco Saverio, or *Filippo Saverio*, son of *Francescantonio*, was a clever painter of miniatures. He applied for an appointment in the Royal fabrique at Capo di Monte, but was refused, as not then being accustomed to painting on porcelain.

When the fabrique was removed from Capo di Monte to the Royal palace at Naples Saverio was included among the artists employed. He travelled in France, Germany, and England, was able also as a modeller, and produced fine groups and medallions in biscuit. He was born at Atri about 1731 and died in 1799.

Other members of the family, less famous as artists, were *Nicolò Tommaso*, known as 'Lo Zumpo'; *Pier Valentino*; *Liborio* (senior) and *Bernardino*. Also a *Francesco Saverio*, born in 1720, the son of Giovanni and Geltrude Amicucci of Canzano, an able artist.

One *Francesco Saverio Grue*, as it would seem a member of another family, was painting on maiolica from 1730 to 1755; his works are frequently confused with those by his namesake.

The works of the Grue family are characteristic of the Abruzzi and Neapolitan wares. The drawing is executed with facility and freedom, and among those by the more eminent members of the family are pieces of very great beauty. The technical quality of the wares is good, the colouring somewhat pale and sickly, although many pieces are painted with great elegance, charming delicacy of touch, and modulation of the tones of colour. Gilding is occasionally added, not merely to the edges of the piece, but used somewhat after the manner of the lustre pigments in heightening and relieving.

The Gentili were also a family of painters at Castelli, and, perhaps, pupils of the Grue. An example is quoted by Marryat as in the possession of Dr. Rosa, signed as early as 1670, and the work of Bernardino, the elder member of the family. It is signed *Questo crocifisso del carmine lo fece Bernardino Gentile per sua divozione, 1670*. He died in 1683.

His son *Carmine Gentili*, born 1678 or 79, died 1763, was instructed by Carlantonio Grue. He painted sacred and profane subjects with great skill. A Virgin by him, after Domenichino, is signed C · G · P. He also signed *Cne Gli P*.

His sons *Giacomo* (1717-1765) and *Bernardino* (1727-1813) also painted after the style of, but with less excellence than, their father.

The manner of the Gentili differs from, and yet is analogous in colouring and general treatment to, that of the Grue family.

The *Capelletti* brothers, *Candeloro* (1689-1772) and *Nicola* (1691-1777), whose mother was Superna Grue, were artists at Castelli, as were also *Gesualdo Fuina* (1755-1822) and another member of that family.

Long lists of the names of other artists of greater or less merit, who worked at Castelli and at Naples, will be found in the works of Rosa, Cherubini, and Bindi.

The decadence of the Abruzzi and Neapolitan maiolica set in immediately after the decease of the Grue family, by whom, indeed, it had been mainly developed.

The rich assemblage of these wares, mainly derived from the Bonghi Collection, and now to be seen in the Museo Nazionale di San Martino at Naples, comprises examples of all the more important, and many of the less

known, artists who painted at those fabriques. Our collections in England are not so richly representative of these, nor of the cotemporary productions of the Savona furnaces, during the course of the last century; nor have they been generally so highly esteemed in England as they have in their native country, and in France and Germany.

We learn that several furnaces still work at Castelli, but their produce is only of an ordinary ware.

SICILY.

PALERMO.

We have very little accurate information of the ceramic productions of Sicily. Works by the Arab and the Moorish potters are believed to have been produced in the island. Fragments of glazed wares, some with metallic reflection, were found on the demolition of the church of S. Giacomo in 1864, when digging for new foundations. These fragments were possibly of the works of those potters of the seventh to the eleventh century who are believed to have worked during the early Arabian occupation of the island; they are referred to in our notice of the Siculo-Arabian wares at page 89.

In the sixteenth century we know that *Giovanni Battista Brama*, of Palermo, was working at Faenza in 1546. Some *albarelli* formerly in the possession of the late Baron Charles Davillier, and bequeathed by him to the Louvre and to the Sèvres Museums, are signed '*Fatto in Palermo 1606.*' Their decoration is in coarse resemblance to the manner of Castel Durante.

We have note of a vase, spherical, decorated with *trofei* in manner of Castel Durante, the bust of a man, and inscribed 'IACOVO CEFALI DI NE CASTRO LA FELICE IN HYRACI ALLI 1617 GIOSE P PE : PIRAINA : DI NE CASTRO LA PINSE' (Hyraci near Palermo).

CALTAGIRONE.

It was believed that in this neighbourhood, where potteries have existed from very early times, the Arabian occupants of Sicily had furnaces producing those siliceous glazed vases some of which bear ill-indited Arabic lettering, and of which we have examples in our museums, nearly all having been brought from that island. This belief is in a measure confirmed by the statement of the late Prince Filangieri in a paper

communicated by him to Il Museo Artistico Industriale, &c., in 1881, at page 73, where he tells us that the remains of such furnaces and fragments of such wares had been found at Caltagirone. These however refer to wares which we have arranged as a separate class in this work, viz. the Siculo-Arabian, and to that section we would refer for further detail.

The glazed and enamelled pottery produced at Caltagirone of later date seems to have been of small importance. Sig. Corona refers to a pharmacy jar in his possession, painted with yellow flowers and green leafage, on which is inscribed '*Hope ra facta di M^o Antonino Brandi in Caltagirone anno 1779.*'

Signor Urbani de Gheltof reminds us that Jacquemart states that one Brandi worked at Naples in 1568, but that we have no further notice of him, or his family or works.

COLLESANO, in the vicinity of Cefalù, Sicily. Signor Corona states that he possesses a pharmacy vase decorated with figures and foliage, and signed *Ioanni Saldo Collesano*. It is attributed to the seventeenth century (Urbani).

SARACENIC POTTERS IN SOUTHERN ITALY.

In the interesting report drawn up by Prince Filangieri¹ we are told that in various parts of Southern Italy fragments of wares have been found having marked Oriental character, and probably the workmanship of the Arabian or Moorish occupants, or brought by them to the sites of their occupancy.

We learn also that when Frederick II erected Castel Lucera he colonized it with 20,000 Saracens from Sicily; this was in 1223. Castel di Adria and Castello di Monte were similarly occupied. It is highly probable that potters were among the handicraftsmen who were thus brought into the southern parts of Italy, and that their methods and styles may have gradually been communicated to the makers of more primitive wares in the vicinity of Naples.

In the Cathedral at Salerno, and particularly on an ambo in the Cathedral of Ravello, fragments of Oriental tiles are inlaid as a mosaic in the marble, a use which might almost seem to have been borrowed from the Roman practice of enriching the surface of walls by slabs of glass of various colour, inlaid in pattern and with border; a use, however, which does not seem to have been much adopted².

¹ Op. cit.

² Vide Nesbitt in *Archæologia* for 1871-2.

MINOR FABRIQUES.

ARIANO.—At Ariano, on the road from Foggia to Benevento, pottery works were introduced, in 1421, by Francesco Sforza, the then Viceroy of Calabria, who employed artists from Faenza. We learn this from Tommaso Vitale, *Storia della Regia Città di Ariano*, Roma, 1794, referred to by Urbani de Gheltof.

ATRI.—At this locality an establishment was formed for the production of maiolica by the Acquaviva, lords of Atri, probably under the influence of Aurelio Grue, who, together with his brother Liborio, painted subjects on plaques, enriching them with gilding. One such, preserved in the Museo Filangieri at Naples, is signed '*Liborius Grue p.*' On it are the portraits of five Jesuit missionaries, one of whom is of the family of the Acquaviva (Urbani). Disagreement between the brothers led to the departure of Liborio, who went to Teramo. On the death of Aurelio, in 1743, the works, left in the hands of a pupil, declined.

BUSSI.—At Bussi, a small village in the Abruzzi, a fabrique was formed by Francesco Grue, but which seems to have been of short duration.

A painting on tiles, representing the works of San Francesco Saverio, is in the church of San Angelo near Lucoli: it is inscribed '*Franc. Ant. Xaverius Grue, Phil. et Theol. Doctor. Inventor et pinxit in Oppia Buxi Anno D. 1713*' (Rosa).

Corona refers to an inkstand inscribed '*Signor Antonio Bucciato, Bussi, 1715.*'

CERRETO.—Certain pieces, produced during the last century and decorated with fruit and leafage, are attributed to this locality by Sig. Novi in his paper in the *Atti dell' Accademia Pontaniana* (vol. xiii. p. 11, page 541) on '*La fabbricazione della porcellana in Napoli.*'

GROTTAGLIE, near Taranto.—Beckwith (p. 103) states, probably on the authority of Jaennicke (p. 355), but which seems to have no other confirmation, that dishes, bearing the arms of the Martina family, were made at Grottaglie.

PESCOLANCIANO.—In the mountains of the Abruzzi near Isernia. At this place the Duke Pasquale Maria, about 1771, established a fabrique for the production of porcelain and enamelled wares. He used the materials of the neighbourhood, producing fine white wares and biscuit

porcelain. Disgusted by the bad conduct of his workmen, he abandoned the works. The capital letter P was the mark on his wares.

SAN APOLLINARE.—Novi, *La fabbricazione della porcellana in Napoli*, at p. 541, states that the monks of Monte Cassino established a pottery for enamelled wares at this place.

TERAMO.—Liborio Grue and his brother Aurelio worked together for some time at the fabrique of the Acquaviva in Atri, but, quarrelling, they separated, Liborio coming to Teramo, where he executed some of his best works, particularly a plate referred to by Bonghi, representing *La Parola*.

TORRE DEI PASSERI, in the Abruzzi.—On a bottle, coarsely painted with a landscape, belonging to the Conte dei Marsi at Naples, is inscribed, on the front, '*Turis Passiriis. A. B. 1785.*'

VIETRI SUL MARE, near Salerno.—Corona states, at p. 249 of his work, that potteries were established at Vietri towards the end of the sixteenth century. The *Tajani* produced glazed and enamelled wares which were much esteemed in Sicily and Apulia. Other like wares were made by *Antonio Punzi*, who obtained a bronze medal at the Paris Exhibition in 1878.

A piece was some few years since in the possession of the Duca di Verdura, decorated with scrolls, flowers, birds, &c., in rococo style, made at Vietri di Salerno by one Padre Vincenzo Forastieri, who signed it '*P. V. Forastieri, 1784.*'

CHAPTER IX

LOCAL ITALIAN POTTERIES OF MINOR IMPORTANCE.

ARCEVIA.—The Marchese Ricci, in his *Memorie istoriche delle arti, &c.*, della Marca di Ancona, at pages 158 and 183 of his second volume, states that works existed at Arcevia in the sixteenth century, where statues and ornaments for the altar were produced. Anselmi also, in his works on the national monuments of that province, affirms that agreements of a society of *vasai arceviesi* with others of Perugia, Pesaro, Castel Durante, and Faenza existed for making maiolica, &c., and describes the characteristics of pieces of the local fabriques. In 1513 a commission was given to Andrea della Robbia to make an altar for San Giovanni near Arcevia, which has since been taken to the Collegiata di S. Medardo in that city. At Arcevia also, in the first half of the sixteenth century, a scholar of the Della Robbia, named *Pietro Paolo Agabiti da Sassoferrato*, worked: to him are attributed an altar in Santa Maria del Soccorso; statues of S. Francesco and S. Bonaventura, formerly belonging to Monsignore Cajani, and other works at Castel Planio; at Cupramontana, dated 1529; at Jesi; at Serradeconti; at Serrasanquirico and Monterubbio (Urbani de Gheltof).

BERGAMO.—In 1773 *Francesco Bosio* opened a fabrique in the Borgo Palazzo, and continued it for two years; he then moved to Petos in Val Tezze and ceded the fabrique to *Antonio Aldegani* and *Carlo di Ponteranica*, but it soon ceased, probably from the inferior quality of the clay. *Giuseppe Abbati*, in 1774, took up the works in the Borgo Palazzo and produced maiolica and tortoiseshell wares, obtaining privileges in his favour, but he soon failed, the privileges being rescinded in 1777. A fragment marked '*Bergamo 1773*,' probably by Bosio, was in Sig. Urbani de Gheltof's possession.

BRESCIA.—Our esteemed friend the late Sir J. Kingston James had a plate decorated with landscapes and figures in blue on white, and on the

reverse *A. R. Brescia* ; but Sig. Urbani de Gheltof states that he can find no record of a fabrique.

BUSSETO.—Sig. Urbani finds record of one *Giovanni Pietro de Rociis* or *loxis*, who executed some works *di terra* at Busseto, where he lived till 1462. He went to Mantua after 1467 and was recalled in 1470. He was privileged and extolled.

CANCELLI, in Tuscany, is referred to by Milanese as having had a fabrique of maiolica, but we have no definite particulars to record.

CASALMAGGIORE, on the Po near Parma.—Campori states that one *Alessandro Pessarotti* opened works there in 1766, but which soon ceased production.

CASTELFIORENTINO, near Perugia —There is no record of a fabrique here, but Sig. Funghini of Arezzo has a *brocca* of *sgraffiato* work inscribed A · DI · DIECI · DI · GENNAIO · 1517 · SI · FECE · which he attributes to this place, having found remains of a furnace for the production of such wares.

CASTELLIONE DI SUASA, in March of Ancona.—Anselmi tells us that there is tradition of a fabrique here, at a place called *Vaseria*, and that he possesses a *maiolica a stecca* which he ascribes to it, a large tazza with handles, subject an oak tree of the Della Rovere, and the monogram A · OR · FA · at its side (probably of owner's rather than maker's name). Anselmi states that in the last century table and other wares were made which, having no special character of their own, were supposed to be of Pesaro.

CASTELNUOVO DI GARFAGNANA, near Massa.—Campori tells us that in the second half of last century *Giovanni Maria Dallari* tried in vain to make good wares at that place.

CASTIGLIONE DEL LAGO.—Urbani de Gheltof refers to Sabelli, who states that in the seventeenth century maiolica was made there.

CREMONA.—Jaennicke, in his *Grundriss der Keramik*, states that maiolica was made here, but we have no confirmatory record.

DOCCIA.—At this important fabrique of the Ginori the production of porcelain had commenced in 1735 ; it was chiefly to making improvements

in that material that the energies of its managers were directed. The production of maiolica after the old models was not commenced till about 1850.

FINALE, in the Emilia.—Here *Giovanni Maria Dallari* opened a fabrique in the second half of last century, but it soon stopped, for in 1776 he was occupied in experimenting elsewhere in the Emilia (Urbani?).

FORNOVO.—Campori refers to one *Daniele Botti*, *vasaio* of this place, who, in 1487, was a party to a society contract, which was to last five years, with *Salvatore del fu Martino*, his cousin, for working the '*arte ac misterio bocalorum*.'

NARDO.—Maiolica is said to have been made here under the influence of the Acquaviva, and was highly praised by Corrado in the sixteenth century. They are believed to be decorated in blue on white, but we do not know examples (Corona, in *La Ceramica*, pp. 287, 288).

PALAIA.—Sig. Funghini of Arezzo found the remains of ancient furnaces and fragments of *sgraffiato* ware at this place, showing that works existed in the sixteenth century.

PANTANETO.—A pavement of tiles was made here in 1600, by *Girolamo* or *Giorgio di Marco*, for the confraternity of S^a Caterina in Fontebranda of Siena, to replace tiles of the sixteenth century (broken or wanting) in a pavement at the oratory. They are very inferior to those they replaced.

PARMA.—Documents of the fifteenth century, examined by Campori, prove that *vasai* and other such artificers were working here at that period. He names *Giovanni da Panocchia*, a *scudellaro* in 1425; *Ziliolo* and *Luca Moyle* in 1410; and *Galeotto Pavesi*, '*bocaloro di panexi nixi da Modono*,' as the author of an ancona '*fata di terra cotta invidriata*,' which in 1463 was placed at the altar of S. Agata in the larger church at Parma. But there is no proof of a fabrique of maiolica at Parma in the first years of the sixteenth century. The fine pavement in San Paolo described by Molinier¹, and referred to by Campori, is not of Parmesan production. In 1583 the Duke of Parma engaged *Giovanni Battista Serullo* or *Cerullo*, of

¹ *La Céramique Italienne*. 1888.

Genoa, to make some *quadrelli* after the Genoese manner to decorate his rooms. Payments to Serullo are recorded from 1582 to 1594; that of Dec. 2, 1586, was for 71 *scudi*, on account of 100 *scudi d'oro* to be paid him '*per dar principio a far la maiolica.*' That work, however, lasted but a short time.

In 1759 Du Tillot, governor of Parma, gave a prohibitive privilege for nine years to one *Cartier* to establish a fabrique. *Cartier* left the work after a year's trial, and it was taken by *Nicola Piacentini*, to whom the same privileges were granted. In 1785 it was abandoned. In 1766 *Carlo Artusi* attempted to imitate the wares of *Piacentini*, but he and *Alessandro Passerotti* failed under the ban of the privilege (Urbani).

PASSIGNANO.—Sabelli refers to the maiolica furnaces opened here in the seventeenth century (Urbani).

RECANATI is referred to by Raffaelli.

RONCIGLIONE.—In 1754 a fabrique was established here by the Abbate Bartolomeo Armani, which is referred to by Erculei.

ROVEZZANO is another place referred to by Jaennicke on his own authority as a producer of maiolica, but without reference.

RONCO.—In 1725 *Pier Francesco Guelpa* tried to make maiolica here with clay from Valsera, but neither he nor his partner *Giovanni della Fontana* could succeed. One *Rebuffa di Zumaglia*, a priest, then tried, but was ruined. Subsequently terra-cotta wares were made there by *Francesco Vaglio*.

SAN ARCHANGELO, near Pesaro.—In a petition made to the Camera Pontificia reference is made to a fabrique existing here in 1789.

SAN DONINO (Borgo).—Notarial acts of this place give the names of *vasai* who had furnaces. Campori records *Genesio Palamenghi* (1426), *Antonio Longhi detto Molinaro* (1454), *Bertolano e Giovanni Antonio Porcelli o Portelli* (1455), *Giacomo Staquette e Pier Giacomo Migoni* (1518).

SAN ELPIDIO al Mare.—Raffaelli also refers minutely to certain furnaces which existed here.

SAN MINIATELO.—Although bearing a long inscription, we are left in doubt as to the locality of 'Saminiatelo'; it could hardly be a *borgo* of S. Miniato in Florence, but we suspect that the piece is Tuscan.

SI. FECE. QUESTO. PIATELO. IN.

BOTTEGHA. DI. BECHONE. DEL.

NANO. IN. SAMINIATELO. CHEVESTO. TAFLO.

AGHOSTINO. DI. ~~M~~ O. A. DI. CINQUE.

DI. GUGNIO. 1581.

VIADANA.—Campori reports the opinion of Portioli as to some fragments of vases on which the arms of Gonzaga Este and Gonzaga Medici occur, that they were made here in the sixteenth century.

VICENZA.—Produced the white earth used as a slip on the mezza wares, but we hear nothing of her ceramic productions till the eighteenth century, when in 1788 *Count Carlo Vicentini del Giglio* opened a large fabrique. The pieces produced were various, marked with the *Giglio* and V beneath. The works fell with the republic.

CHAPTER X

LITERATURE.

WE have reprinted the list of works consulted or referred to in the historical notices of the various fabriques which we prepared in 1872 for the Catalogue of Maiolica and kindred wares in the South Kensington Museum. In this reprint we have marked with an asterisk those works which may be considered as of standard value in the ceramic library, or of special interest in respect to that branch of the subject of which they treat. Since that date many additions have been made to the literature of the subject.

Of the majority of these we now give an additional list, in which are included some older publications referred to in the pages of this volume; and we also propose passing in slight review the more prominent of those recent works, which for convenience may be divided into five classes, viz.—

1. Works on the general subject of Ceramics.
2. Works on the general subject of Maiolica.
3. Monographs and notices of local and special productions.
4. Critical notices and papers.
5. Catalogues of Collections.

Of works on the general subjects of pottery and porcelain in the English language, several manuals and handbooks have been compiled in concentrated form by American authors, and with more or less care and judicious reference to standard works. Of these are Ch. Wyllis Elliott's 'Pottery and Porcelain,' a well illustrated and arranged volume on the general subject; M. S. Lockwood's small 'Handbook of the Ceramic Art,' much concentrated; W. C. Prime's 'Pottery and Porcelain' and J. H. Treadwell's 'Manual,' both handy volumes fitted to stimulate further inquiry from the larger works to which they refer.

Miss Jennie J. Young's 'The Ceramic Art,' published in London

and in America, is a well-compounded and very neat volume for 'familiar and speedy reference,' to use the author's own words, well illustrated, but seemingly intended for the use of American rather than for English amateurs, her references to examples being mostly to those in transatlantic cabinets; and, to quote her preface, 'casual reference only is made to the marks of factories and artists.' Her short remarks on Luca della Robbia and the tin enamel are excellent, and quite in accordance with the facts as now known. But Mr. Arthur Beckwith's 'Majolica and Fayence' is, although occasionally somewhat wanting in refinement of expression, a *multum in parvo* on the matter of which it treats. Published at a low price, the many illustrations are perhaps as good as could be so produced, and the printing clean and clear. The marks, crowded together on one page, are rather confused and insufficient, but it is full of material derived from larger works and used with judgement. There is indeed more matter in this little volume and fewer errors than we find in works of far greater pretension produced in France and Italy, to some of which we shall have occasion to refer.

In 1873 M. Albert Jacquemart published his 'Histoire de la Céramique,' an elegant volume, profusely illustrated by woodcuts and the admirable etchings by his son Jules (friends both, whose loss we since deplore). It contains all the results and conclusions derived from the indefatigable work of its talented author, and, as might be expected, the theories advanced by him, some of which were perhaps too imaginary. The section on Maiolica occupies eighty-one pages (273 to 354), in which we find statements and opinions that subsequent investigations have considerably modified. It is, notwithstanding, a valuable book.

M. Edouard Garnier published his 'Histoire de la Céramique' at Tours in 1882. It is a nicely printed and illustrated octavo volume, the contents in the main compiled from others, particularly from the writings of Jacquemart and Darcel. It displays, however, that want of knowledge of the contents of museums and private collections out of France, and of the literature of other countries, that leads to the retention of foregone conclusions, since corrected. It is in fact a pretty volume, more fitted for the boudoir table than for the student's desk.

M. Ris-Paquot's 'La Céramique' (Paris, 1888) commences with an address to his readers, certainly not remarkable for refinement or modesty, and in which he takes credit to himself for the increased sale of his book, telling us that it had advanced the study and '*la vulgarisation*' of the ceramic art. That it may have advanced the latter sentiment is possible, for the book is but commonplace throughout, as deficient in correctness and in real knowledge as it is in refinement of expression. The illustrations

are vulgarized reproductions from other works, particularly from the South Kensington 'Handbook of Maiolica,' of which wares he gives but meagre account, his volume being chiefly useful in reference to the modern faïence of France, of which there are abundant notices and references.

Friedrich Jaennicke's 'Grundriss der Keramik,' published at Stuttgart in 1879, is a very different work from the last referred to. In it we find the whole history of Ceramics concisely but carefully considered, and the productions of every period and country referred to and illustrated with care from all the best authorities of that time. The section devoted to the Italian wares is mainly compiled from the Catalogue of the South Kensington Collection, but with full and complimentary acknowledgement. The number of marks, however, is small and inadequate; though a good list is given of works on ceramic art.

We have next to examine those books particularly devoted to the faïences of Italy; and, although Sig. Giuseppe Corona has wandered far and wide in his enthusiastic inquiries, his volume 'La Ceramica,' published at Milan in 1879, is so inadequate a result of considerable painstaking that we refrain from considering it in detail, agreeing entirely with the critical remarks and the verdict pronounced on it by the late M. A. Darcel in his paper published in the 'Gazette des Beaux-Arts,' vol. vii, 1892, p. 138.

Excellent notices on the different fabriques, and careful critical descriptions of the examples of their produce preserved in the Correr Museum at Venice, were written by the late Sig. Lazari in his admirable catalogue of that collection, published as far back as 1859. Valuable notes also were appended to the catalogues of the Delsette and Pasolini Collections by the erudite Dr. Frati of Bologna; but, with these exceptions, we have little else than monographs of local productions.

It is a singular fact, and much to be regretted, that no general and illustrated work on the faïence of Italy which can be considered as at all worthy of the subject, treating it as a whole, and carefully studying the history and characteristics of the various *botteghe* and of their productions, has been written in the language of that country which produced such masterpieces of ceramic art.

Signor Angelo Genolini's quarto volume entitled 'Maioliche Italiane,' published at Milan in 1881, but poorly supplied that want. Apparently knowing but little of the contents of private and public collections beyond those few still remaining in Italy, or of what other authors had written on the subject, he has repeated old and since corrected theories; his own observations have but little weight, being grounded

for the most part on the opinions and statements of M. Demmin, to whom he constantly refers, and whose *dictum* is now held to be of small authoritative value.

He tells us that the well-known painted roundels ascribed to Luca della Robbia, which were purchased from the Campana Collection for the South Kensington Museum thirty-six years since, are at Paris; that the Sebastian Marforio *albarelli*, one of which is at Kensington and one in the British Museum, are also in the French capital; believes, with Jacquemart, that the Caffaggiolo fabrique was of very early date and that of Faenza less so; that lusted wares were made at Castel Durante, because Francesco Bertoldo in 1545 married Antonia, the daughter of M^o. Cencio, and thus obtained the secret! Evidently unacquainted with his works, he ranks Nicolo da Urbino as one of the inferior artists, &c., &c., *ad finem*. Il Com^{re}. F. Bernabei, writing in 'La Domenica Letteraria,' Rome, April 23, 1882, accuses Sig. Genolini of deriving much from the South Kensington Catalogue without acknowledgement or even allusion to the existence of that work. M. A. Darcel, in the 'Gazette des Beaux-Arts,' vol. vii, p. 140, 1892, brings a similar charge against him in reference to his own 'Notice des Fayences peintes Italiennes' in the Louvre: that modest but valuable and now scarce little volume, built on the same lines with and deriving much from the anterior work of Sig. Lazari, but adding thereto additional information and original matter. Sig. Genolini gives a considerable number of marks, but poorly represented, his copies and reductions from other works being carelessly executed and frequently incorrect, and his attributions, adopted in many instances from Demmin, Graesse and Ris-Paquot, are of equally weak authority. The marks for the most part are given without reference to the pieces on which they occur, or the collection in which they are kept; and some inscriptions are incorrectly rendered in a fictitious old character, materially differing from the originals. There are no illustrations.

Much more valuable are the contributions to local ceramic history issued, in a limited number of copies, by Sig. Urbani de Gheltof, and particularly that volume which comprises notices of all the known localities of that industry in Italy, from the earliest time to the present century, viz. his 'Notizie Istoriche ed Artistiche sulla Ceramica Italiana' (Roma, 1889). From this we have drawn much information, particularly in respect to the more recent and industrial rather than artistic productions of the many potteries of the seventeenth and eighteenth centuries, for which wares, with few exceptions, we confess but small esteem.

As is the case with other of the more recent writers in Italy, a want of knowledge of the collections and literature of other countries, particularly

of England, has led to occasional errors of judgement, and the matter of the South Kensington Catalogue seems to be unknown. We find that he agrees with us in attributing the pavement in S. Sebastiano at Venice to the Castel Durante potteries; but in reference to the twelve painted discs attributed to Luca della Robbia in the South Kensington Museum he writes (at page 107) of them as still of the Campana Collection, and attributes them to Pisa, wanting proof that can assign them to any other fabrique. We will not dwell on other such inaccuracies arising from the want above referred to, but gladly accept the valuable additions to our knowledge which his pages convey.

Before considering the more important of the local monographs published in Italy, we must not omit reference to the neat octavo volume by M. de Mély, entitled '*La Céramique Italienne*' (1884).

In it he has epitomized much information on the various fabriques, the artists who worked at them, and the marks which distinguish their productions. In this latter and very important part, although we cannot agree with all his attributions, his book is very superior to some other more pretentious but insufficient works, as direct reference is given to the piece on which each mark occurs.

We fear that we cannot always accept his judgement on pieces, and must differ from him in more instances than one. His views on the Gubbio fabrique do not accord with those of more experienced writers, disbelieving the well-assured fact that works painted by others were merely enriched with lustre at the bottega of M^o. Giorgio. He suggests that Xanto worked in connexion with M^o. Giorgio, as many of the lusted *istoriati* pieces are by the former, and that the single letters occurring in conjunction with the Giorgio monogram denote divisions of work or period of production. He makes sad confusion also (p. 65) with the works and marks of Nicolo da Urbino, and with the productions of the Ferrara furnaces.

In 1880 Dr. Carlo Malagola gave to the world the result of his indefatigable researches among the archives of Faenza and elsewhere, in reference to the potteries and potters of that ancient city. This very important contribution to local ceramic history was unfortunately marred by the theory adopted by its author from very poor evidence, that no such fabrique had ever existed as that at Caffaggiolo in Tuscany, but that pieces bearing that name on the reverse were really the production of a Faentine fabrique of the Ca Fagiolo¹, a fabrique which must have been established, as Malagola inferred, merely from the recorded existence of some Faxoli or

¹ The idea on which this theory was grounded is not original; it had been suggested by Dr. Frati before a knowledge of the Caffaggiolo fabrique was established, and doubting as to whether the Ca signified Casa in that then puzzling name.

Fagioli among the working potters of Faenza. The world of amateurs was taken by surprise at this announcement, which gathered some disciples but more unbelievers. Dr. Malagola's pet theory was vigorously attacked by Dr. Frati of Bologna in 1883 in a pamphlet published at Modena.

Dr. Malagola subsequently indited '*La fabbrica delle Maioliche della famiglia Corona.*' This pamphlet consists of a letter addressed to Sig. Corona, the curious author of '*La Ceramica,*' referring to documents which prove the existence of a family named Corona at Faenza, some of whom were potters.

Corona, by whom this letter is published, prides himself on having received this communication from such an authority as Malagola, and is supremely happy to learn that a family of potters of his own name is actually recorded at Faenza in the sixteenth century. Having, as it were almost by divine inspiration, taken to the study of ceramics and their history, it is most fortunate to find that others of his name, and of earlier time, had been producers of fictile wares; and his romantic mind would seem to harbour the idea that the love of the fictile art had been transmitted with the name, although unknown to him. Happy enthusiasm!

In 1889 Professor Federigo Argnani brought out his beautifully illustrated and elegant work, '*Le Ceramiche e Maioliche Faentine,*' full of valuable record of pieces found by excavation in various parts of Faenza and its neighbourhood, proving by tangible evidence what Malagola had shown by record, that the potteries of Faenza had existed and were of importance from very early time, and showing that the use of the stanniferous enamel had been known there as early as the period of Eustorgio II in the fourteenth century.

It is upon this discovery and the many pieces of early and later wares of Faentine make, so perfectly represented in the coloured plates, accompanied by some additional record, that the great value of this volume rests. Unfortunately, in like case with the Malagola records, their value is much impaired by Professor Argnani's adoption and strong advocacy of Dr. Malagola's theory of the non-existence of the Medicean fabrique at Caffaggiolo. The appearance of this elegant volume revived the almost forgotten controversy.

In May of the following year, Dr. Umberto Rossi, in '*Arte e Storia,*' published a paper subversive of the conclusions of Malagola and Argnani. On August 9 of that same year, not knowing that Dr. Rossi had written on the subject, we, perhaps somewhat severely, criticized Argnani's work in the '*Academy,*' condemning his and Dr. Malagola's theory, and giving proof against its probability. In vol. vii, 1892, of the '*Gazette des Beaux-*'

Arts,' the late M. A. Darcel, unaware of either Dr. Rossi's or our own papers, contributed one of three articles entitled 'La Céramique Italienne d'après quelques livres nouveaux,' criticizing these and other Italian works on maiolica; two others followed, acknowledging and agreeing with what we had written in the 'Academy,' and showing how ill-founded was the Malagola theory. Had Dr. Malagola and Professor Argnani been better informed of the contents of other public and private collections out of Italy, and with the foreign literature on the subject, they could hardly have ventured to support the opinions they so warmly advocated. The works of each will, notwithstanding, always hold their position as valuable contributions to the history of Italian ceramics, and the latter as a model for their accurate historical illustration.

We must not omit reference to the valuable publication by Sig. Giuliano Vanzolini, 'Istorie delle Fabbriche di Maiolica Metauresi,' which, in two octavo volumes (Pesaro, 1879), comprises the works of Passeri, Pungileoni, Raffaelli, Ranghiasi-Brancaleoni, Marcoaldi, and Campori, with notes, appendix, and index.

We need not dwell on the several important contributions to local history of Italian ceramic production, as those by Sig. Bindi, Brambilla, Casati, Rosa, Urbani de Gheltof, Vignola, &c., each and all valuable for their respective subjects, though occasionally displaying a pardonable weakness for laudation of local achievement which is sometimes amusing.

M. Natalis Rondot has taken much trouble in following out the history of *istoriati* wares produced at Lyons and elsewhere in France by Italian potters emigrant from Pesaro, Urbino, and other fabriques in the sixteenth century. His volumes are models of painstaking research in local interests.

A few years since, M. Émile Molinier, who has done such good work in various fields of Renaissance art history, made a tour through Italy and elsewhere, to gather material for a new catalogue of the Louvre collection of Italian faïence, traversing the ground which the writer had trodden thirty and forty years before, when those lands were far less barren of specimens, and the subject fresh. The result of his travels M. Molinier immediately and from time to time gave to the world in a series of communications to the Parisian periodical 'L'Art,' and gathered subsequently in small octavo book form, entitled 'Les Maioliques Italiennes en Italie' (Paris, 1883). Many of his observations, if not always original, were of considerable value; but he rather too rapidly evolved some theories, and ventured on corrections of the work of others which brought down strong protest from the learned Sig. Frati of Bologna. Few in Italy have a tithe of Sig. Frati's knowledge of her fictile wares. Since then M. Molinier has published, under the form of four illustrated communications to 'L'Art,' a dissertation

on 'La Faïence à Venise,' in which there is much valuable information, the result of his own observations, and gleaned from the writings of Sig. Urbani de Gheltof, with occasional references to M. Darcel and to the South Kensington Museum Catalogue; and in 1888 a duodecimo, entitled 'La Céramique Italienne,' a valuable contribution in which he carefully studies the authentic dated and recorded pieces of these wares anterior to the sixteenth century.

The mantle of the late M. A. Darcel has been worthily assumed by M. Molinier, and we look forward to the appearance of his promised catalogue of the maiolica in the galleries of the Louvre.

We cannot close this short notice of the more recent literature of our subject without referring also to Mr. H. Wallis' valuable and admirably illustrated 'Notes on Early Persian Lusted Wares' and his descriptive account of pieces in the magnificent 'Godman Collection.'

The late Mr. R. H. Soden-Smith, the chief former of the South Kensington Art Library in its earlier years, conceived the idea of compiling classified bibliographical hand-books of the leading divisions of Art, History, &c. Of these useful lists several were published; but the rapid increase of the library and extent of subjects soon rendered the earlier editions inadequate. The present indefatigable Librarian, Mr. Weale, has since taken the matter in hand and has recently issued the volume on Ceramic Literature. This most valuable work is a marvel of painstaking industry and elaborate classification, and claims its place on the shelves of every antiquarian and artistic library.

MAIOLICA

MARKS AND MONOGRAMS

Some few marks occurring on pieces of Persian and Hispano-Moresque production have been given on the pages descriptive of those wares. We do not pretend to any complete list of such.

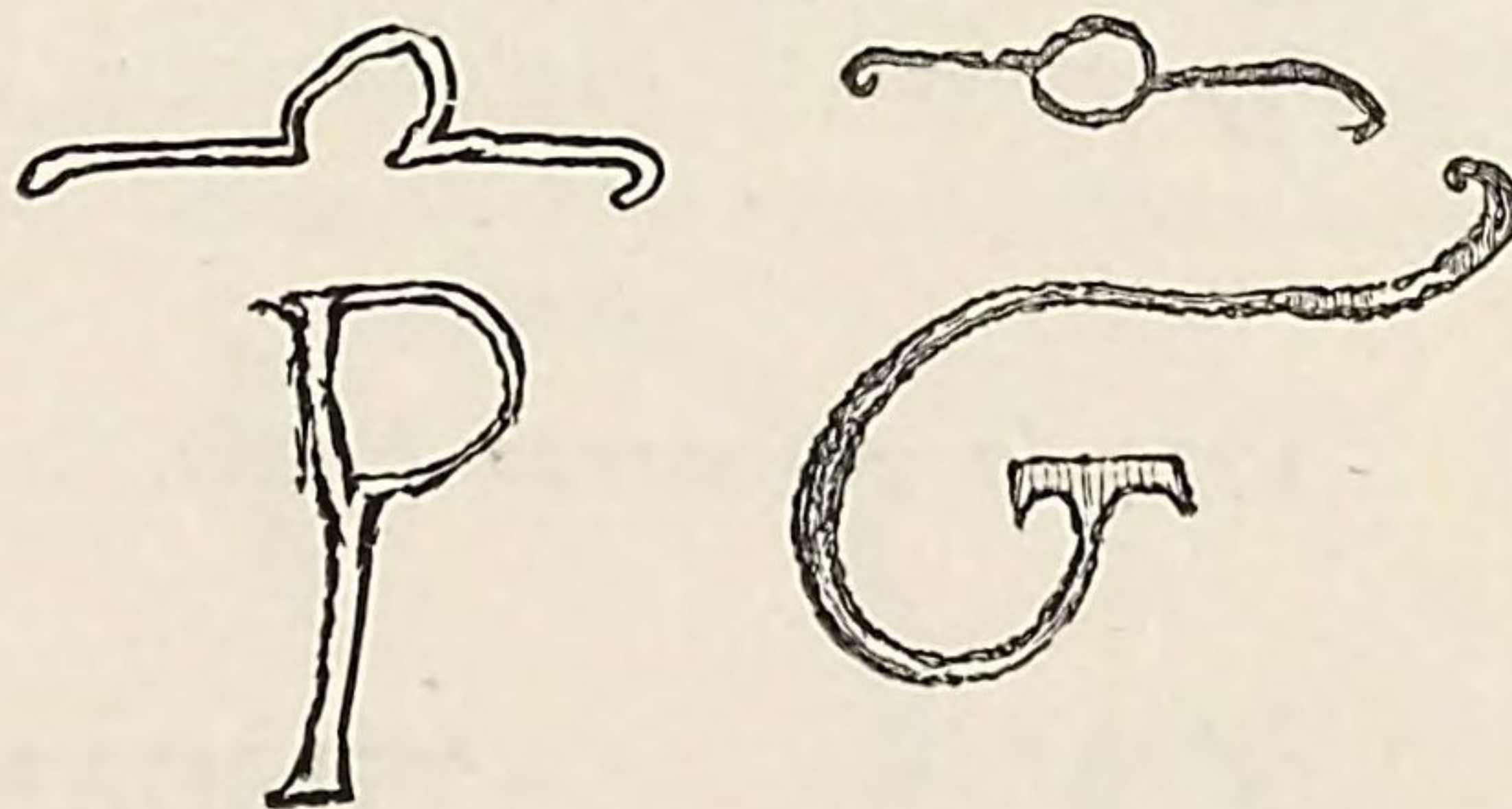
MAIOLICA

MARKS AND MONOGRAMS

SGRAFFIATO WARE

No. 1.

The only instance we know of a mark on an early piece of this ware; it is incised into the red paste on a plateau in the South Kensington Museum No. 349.'64. Of about 1520. It is of the Città di Castello or Perugian group. Sig. Genolini gives varieties or ill executed copies of this mark.



No. 2.

On a dish formerly in the Montferrand Collection. The Virgin and Child, incised and enamelled in colour. Perhaps by a member of the Cuzio family?

O. T. S. C.
1624

No. 3.

On a lamp formed as a human foot. Sgraffiato ornamentation covered with a brown enamel. Castellani Collection.

C. F. F. 1659.
P. Bastiano.

No. 3*.

On a cup in the British Museum; about 1650.

M. F.

SGRAFFIATO WARE.

Works of the Cuzio Family at Pavia.

IOHANNES . ANTONIVS .

BARNABAS . CVTIVS . PAPIÆNSIS .
ANNO . DOMINI . 1676 . DIE . VNDECIMA
IVNY

No. 4.

On a plate with rose in centre,
foliation and ribbon border.

No. 5.

IOHANNES . BRITIVS = CVTIVS
CANO . ORDIN . PAPIÆ . 25 MARTY
1677On a plate. The Annunciation,
with foliated and ribbon border.
In the Brambilla Collection at
Pavia.

No. 6.

PRESBITER . ANTONIVS . MARIA
CVTIVS . PROTHON . APOSTO . 1677.On a plate in the Limoges
Museum. Angels, coat of arms, &c.Other pieces by this artist similarly inscribed are dated, 1688, 1690, 1691,
1692, 1693, and one in the South Kensington Museum, 4611. '58, dated 1694.

No. 7.

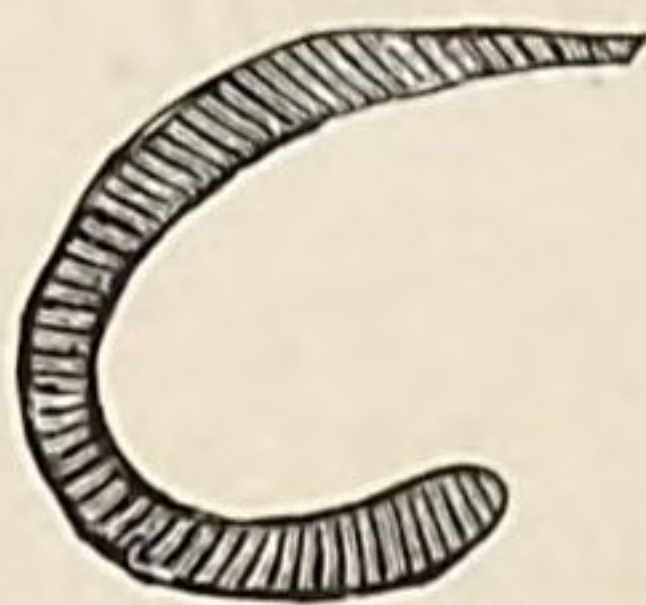
1734 *la 26 marzo Pavia.*On a large circular dish.
A man selling sweetmeats: with
inscription.

TUSCANY.

CAFFAGGIOLO



No. 8.

On a plaque in the South Kensington Museum,
6655. '60. Shield of arms of the Florentine family Bono
or Boni, on white ground diapered with scrolls, &c. in
dark blue, and edged with a laurel wreath. On a ribbon
is inscribed, MCCCC91 . *Andrea di Bono*

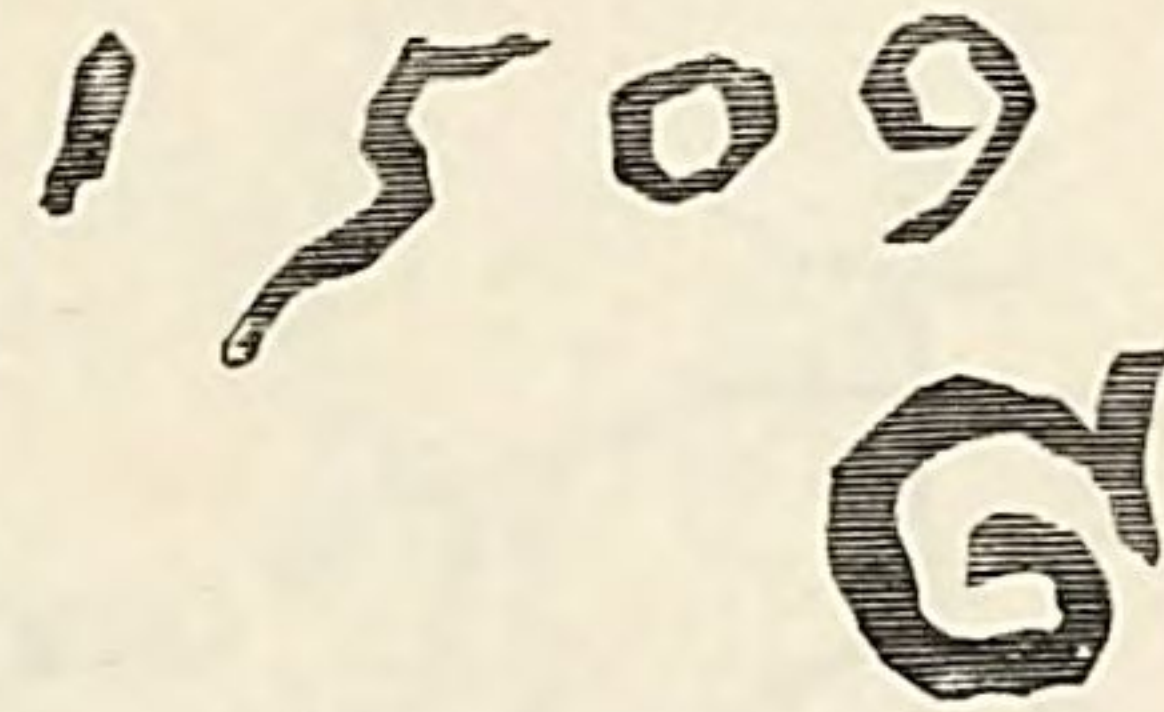
No. 9.

On a plate in the South Kensington Museum, 2. '65.
Cupid bound on a pedestal, carried by musicians.
Reverse, concentric lines in blue, and a mark. About
1500. Caffaggiolo?

CAFFAGGIOLO.

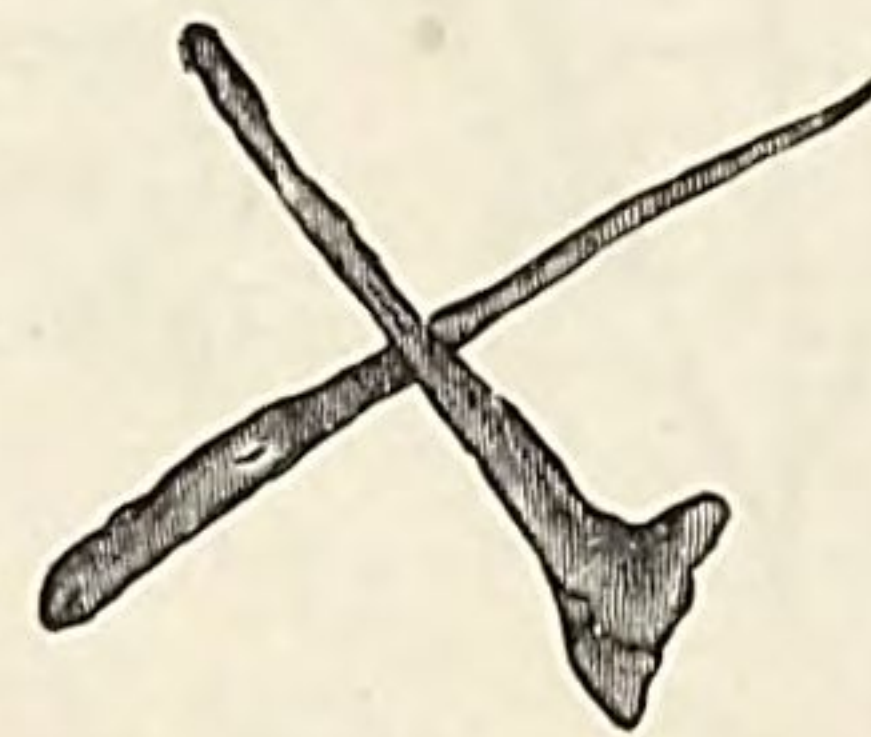
No. 10.

A mark and early date ascribed to this fabrique.



No. 11.

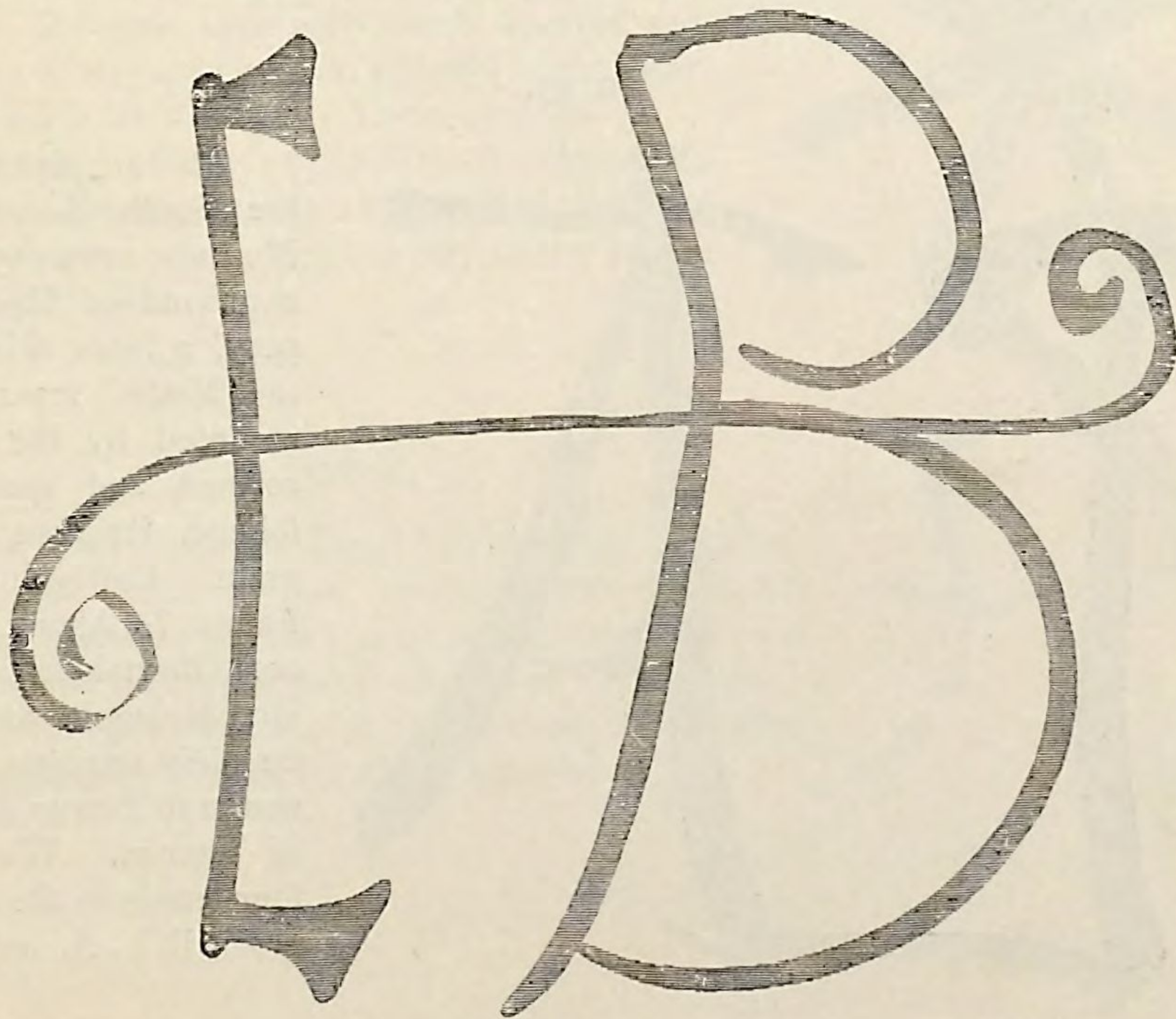
On the centre of a plate in the South Kensington Museum, 6981. '60. Cupids holding flasks of wine are in an open sarcophagus, on which are the initials G. M., with three shields of arms. Reverse, peacock's feathers and mark. Caffaggiolo or Faenza? About 1510.



A similar mark occurs on a plate figured by Delange, Recueil, pl. 42.

No. 12.

On a circular dish in the South Kensington Museum, 2559. '56. Two boys climbing a fruit tree, another rides an owl; on a ribbon 'E. non . se . po . mangiare . senza . fatica.' Reverse, monogram. Caffaggiolo (?) or Faenza. About 1500.



CAFFAGGIOLO.



No. 13.

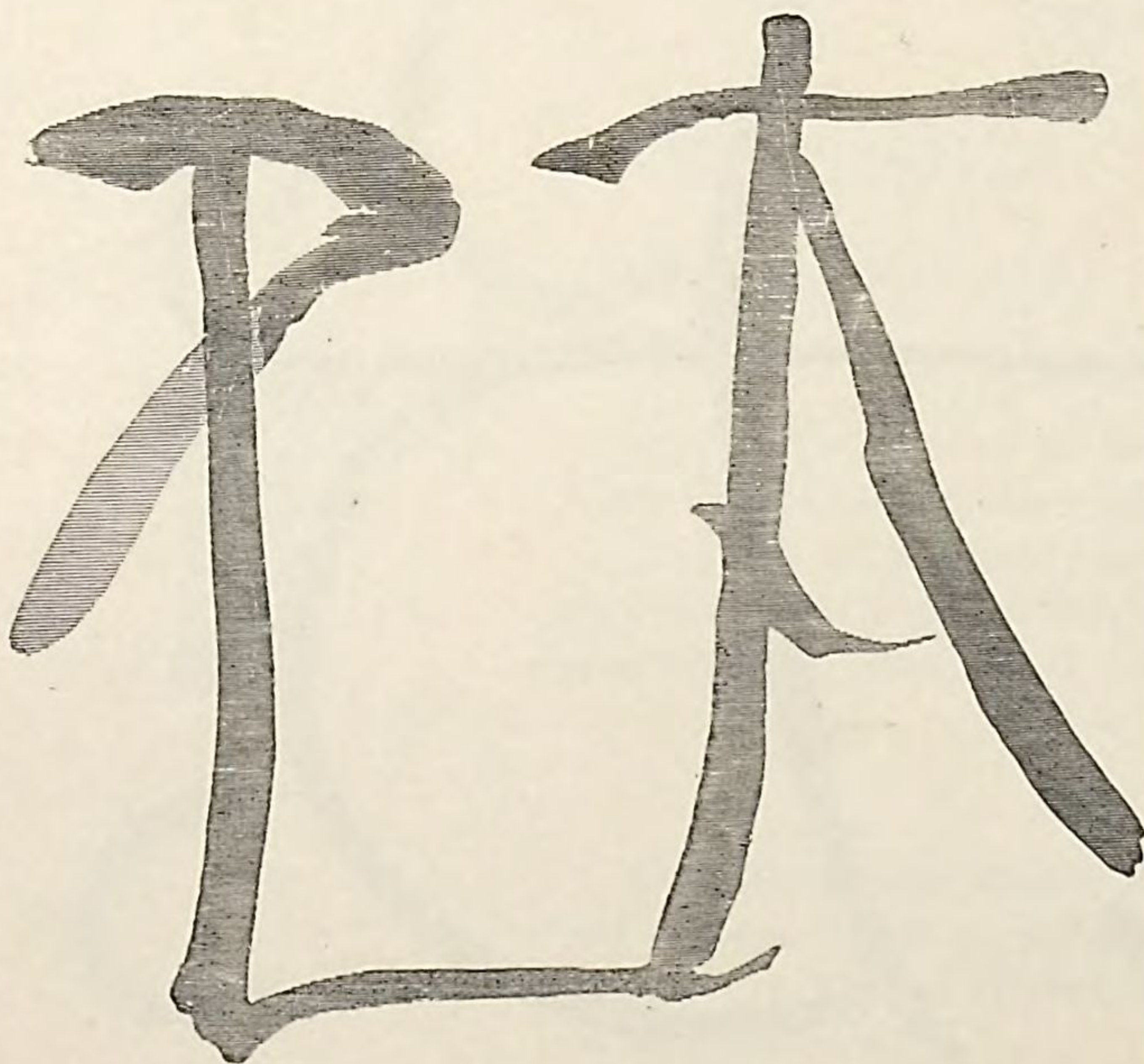
On a circular dish in the South Kensington Museum, 1673. '55. Alexander meeting Diogenes: may be from a design by Luca Signorelli; painted in dark blue and orange on white, border of diaper on orange. Reverse, coarse yellow glaze, with an owner's (?) mark scratched in the paste. Faenza or Caffaggiolo? About 1510. (Bernal Collection.)



No. 14.

On a caudle cup in the Museum at Pesaro. Cupid burning a heart, on yellow ground. Caffaggiolo or Faenza? Agrees in form with the A of Mark 16.

No. 15.



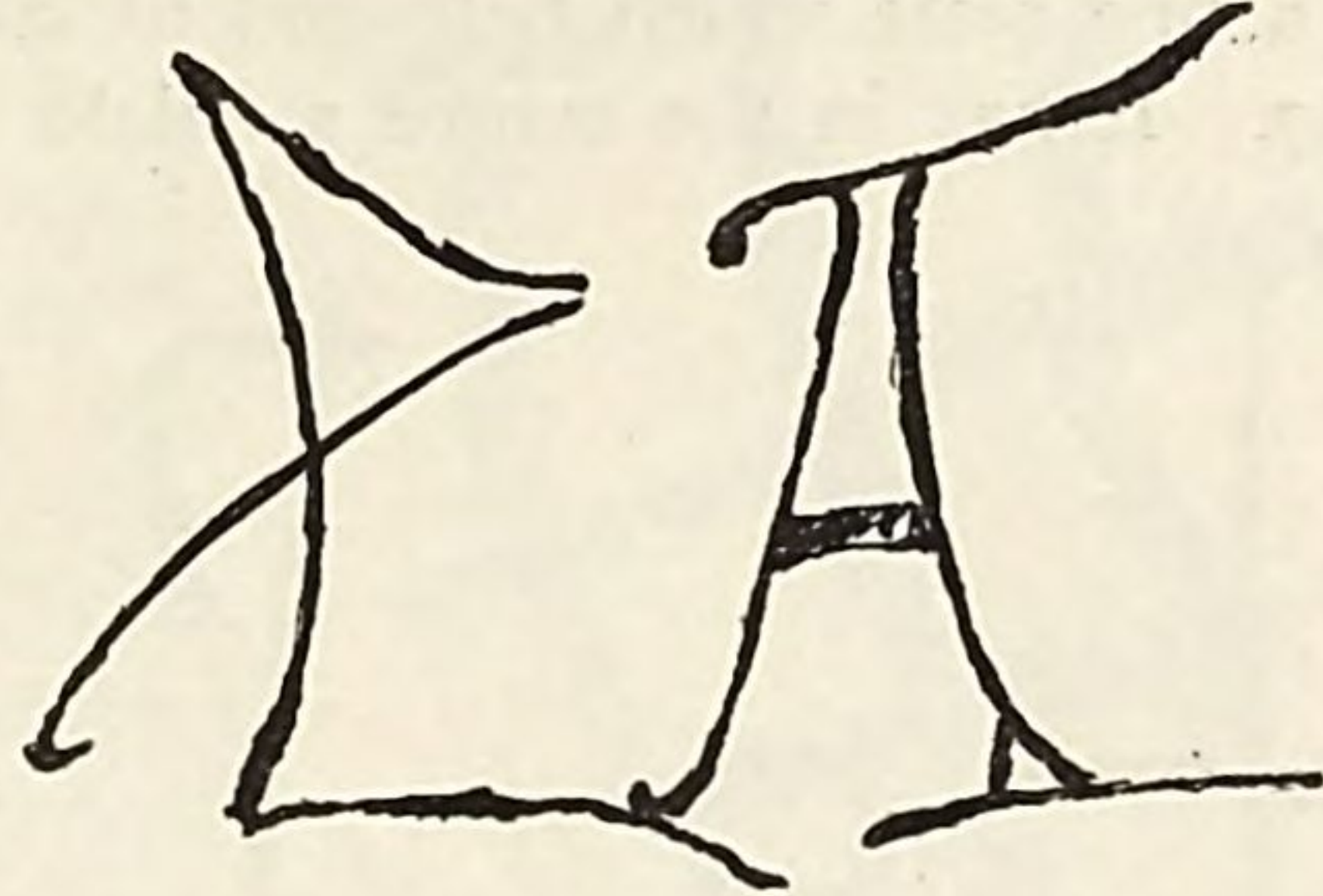
On a plateau in the South Kensington Museum, 1719. '55. On a ground of blue drapery, a large shield of the Medici arms, surmounted by the ducal coronet, and sprays of foliage. Reverse, monogram. Caffaggiolo or Faenza? About 1510-20. (Bernal Collection.) Dr. Malagola and M. de Mély attribute these marks to Petrus Andrea of Faenza. We read four letters in the monogram, P. L. A. and T.

CAFFAGGIOLO.

No. 16.

On a large jug or ewer in the South Kensington Museum, 4037. '56. In front shield of arms and a label dated 1544, between two large cornucopiæ springing from a mask; the rest covered with floral scroll diaper; the monogram is beneath the handle. Caffaggiolo or Faenza?

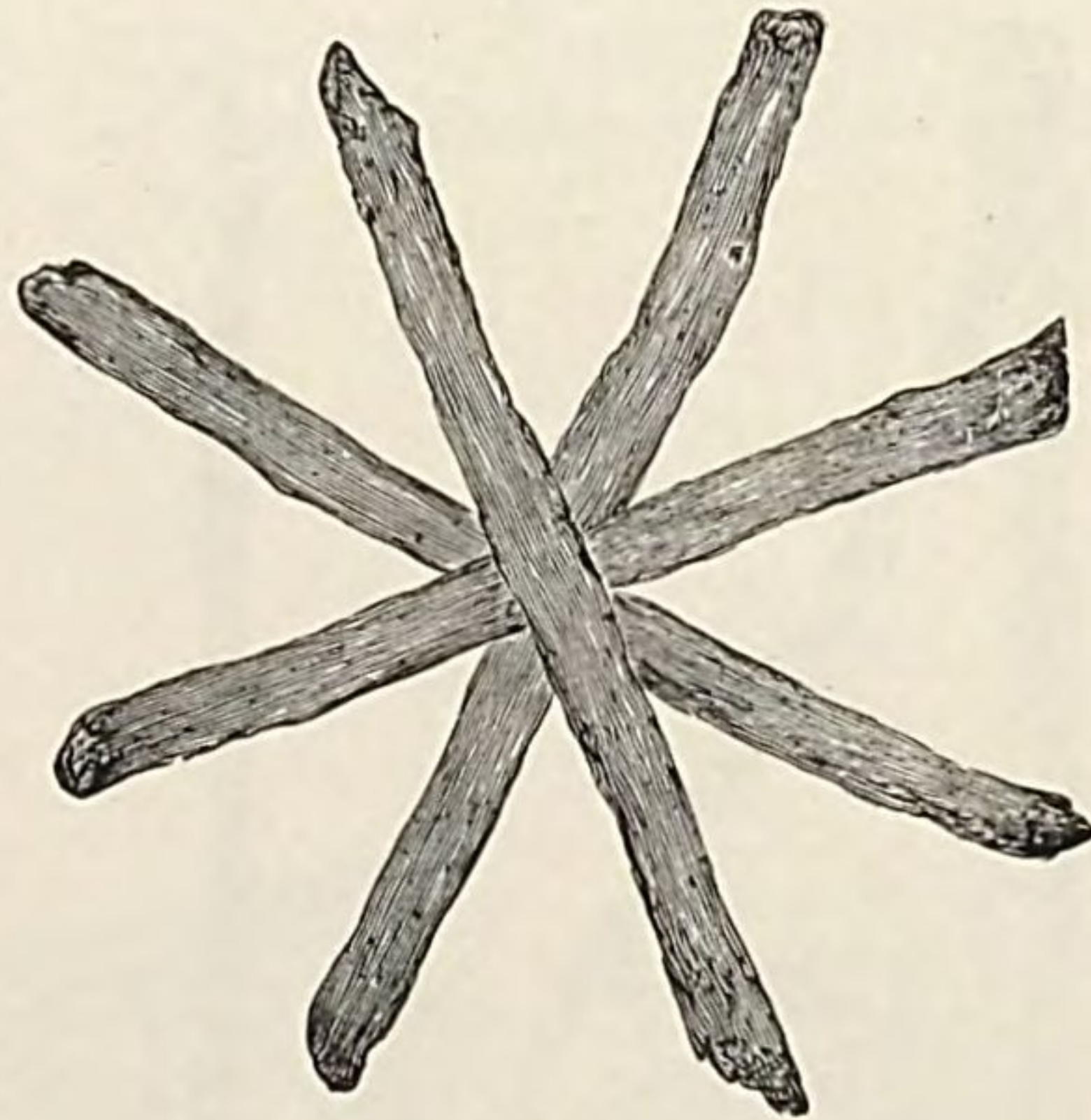
The arms are those of one of the Florentine families.



No. 17.

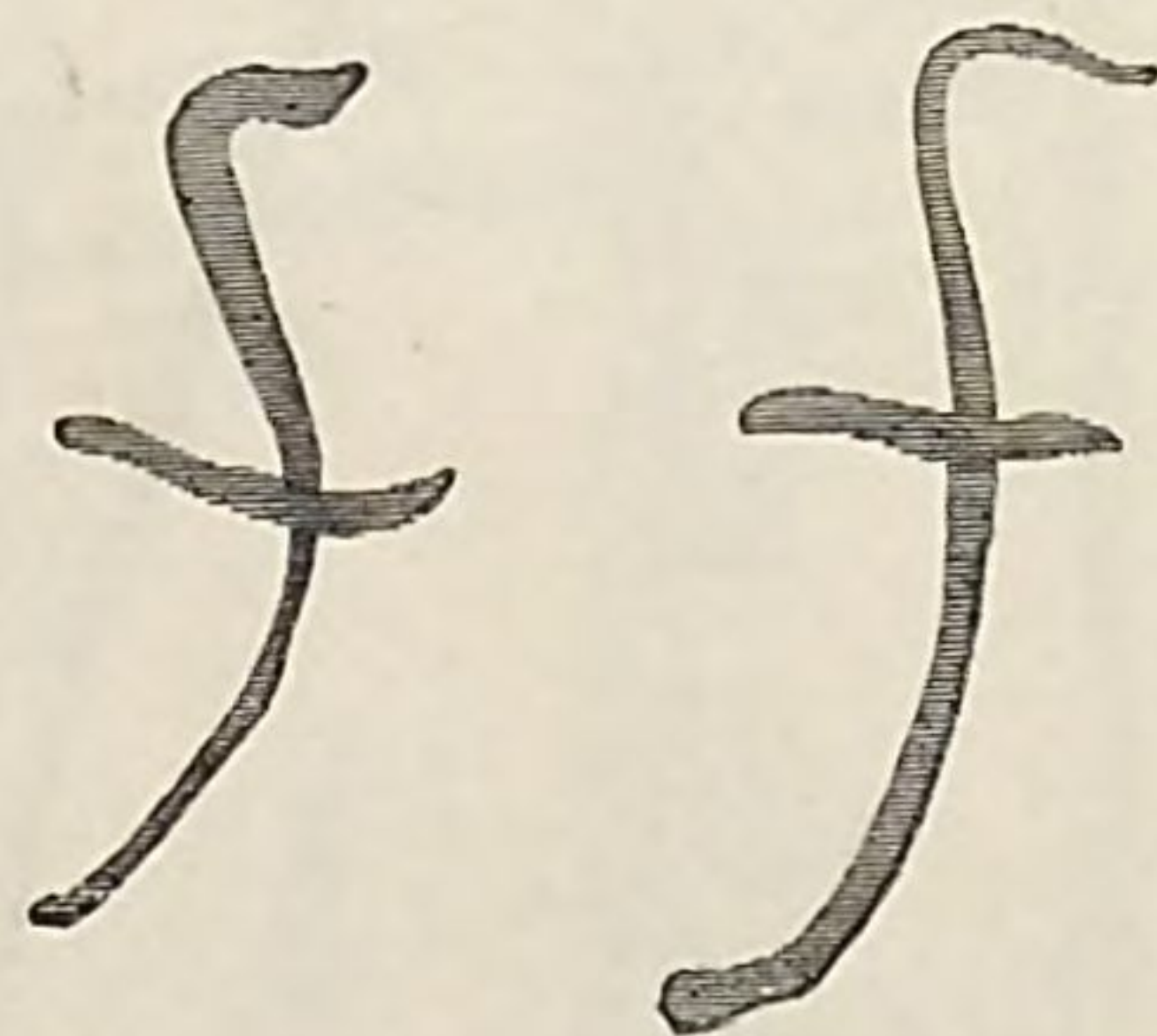
On a plate in the South Kensington Museum, 1716. '55. Grotesques in white, touched with red and yellow on the border of deep blue. On a central medallion a child turning somersault. Reverse, blue scale work, spotted red, zig-zag or flame ornament, and red central star. Caffaggiolo or Faenza? About 1515-20.

M. Mély refers to a plate in the A. Rothschild Collection having the same mark. He attributes it to Faenza. It is also on two plates in the British Museum.



No. 18.

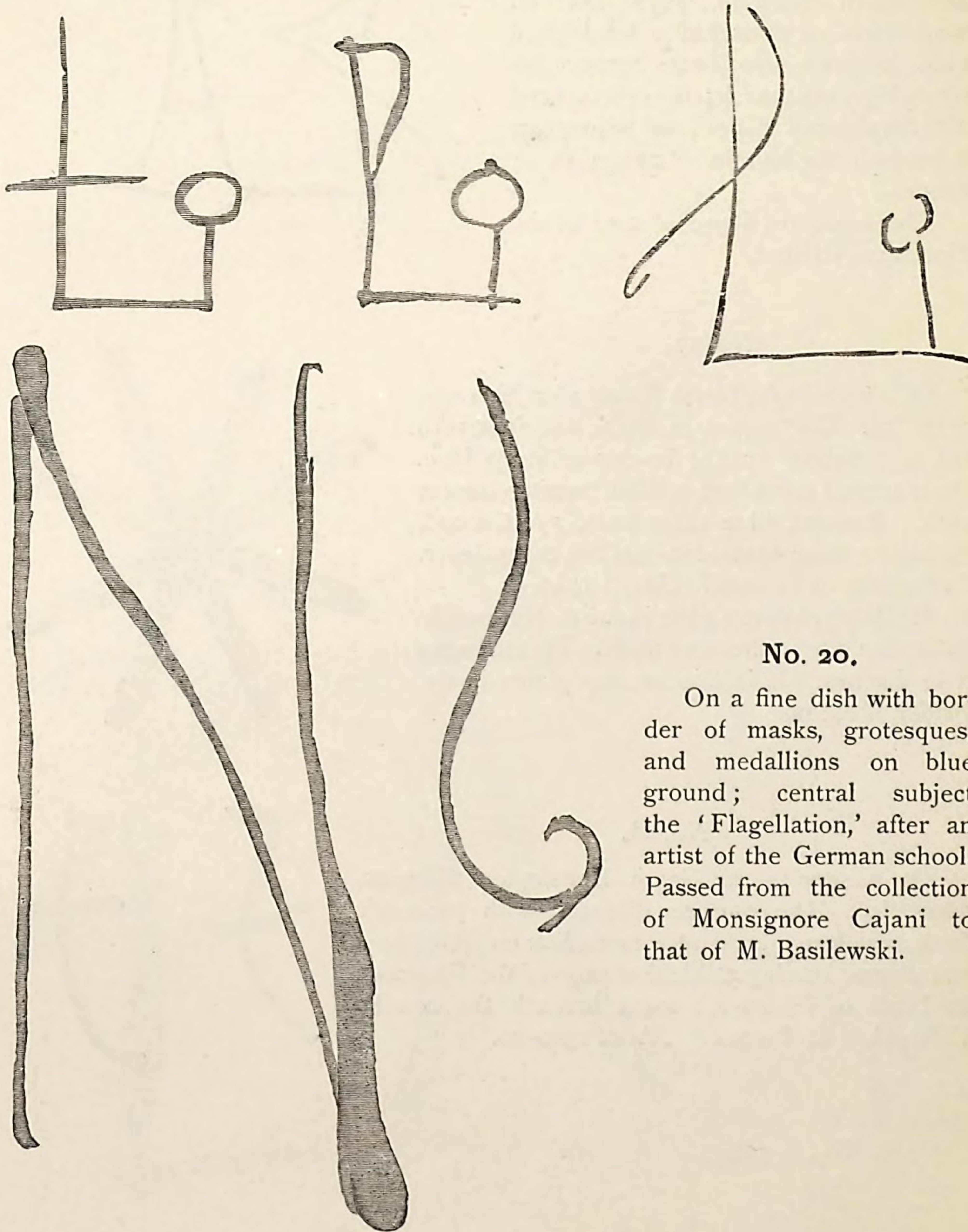
On a ewer in the South Kensington Museum, 2602. '56. The surface diapered with peacock's feather pattern; in front a medallion encircled by a wreath and bearing a shield of arms of the Rinuccini or Bardi of Florence; mark beneath the handle. Caffaggiolo or Faenza? About 1500-20.



CAFFAGGIOLO.

No. 19.

Variations of a mark believed to be of Caffaggiolo. One of these occurs on a fine plate which belonged to Baron Gustave de Rothschild, and is dated 1507. It has in the centre a shield of arms and arabesque border.



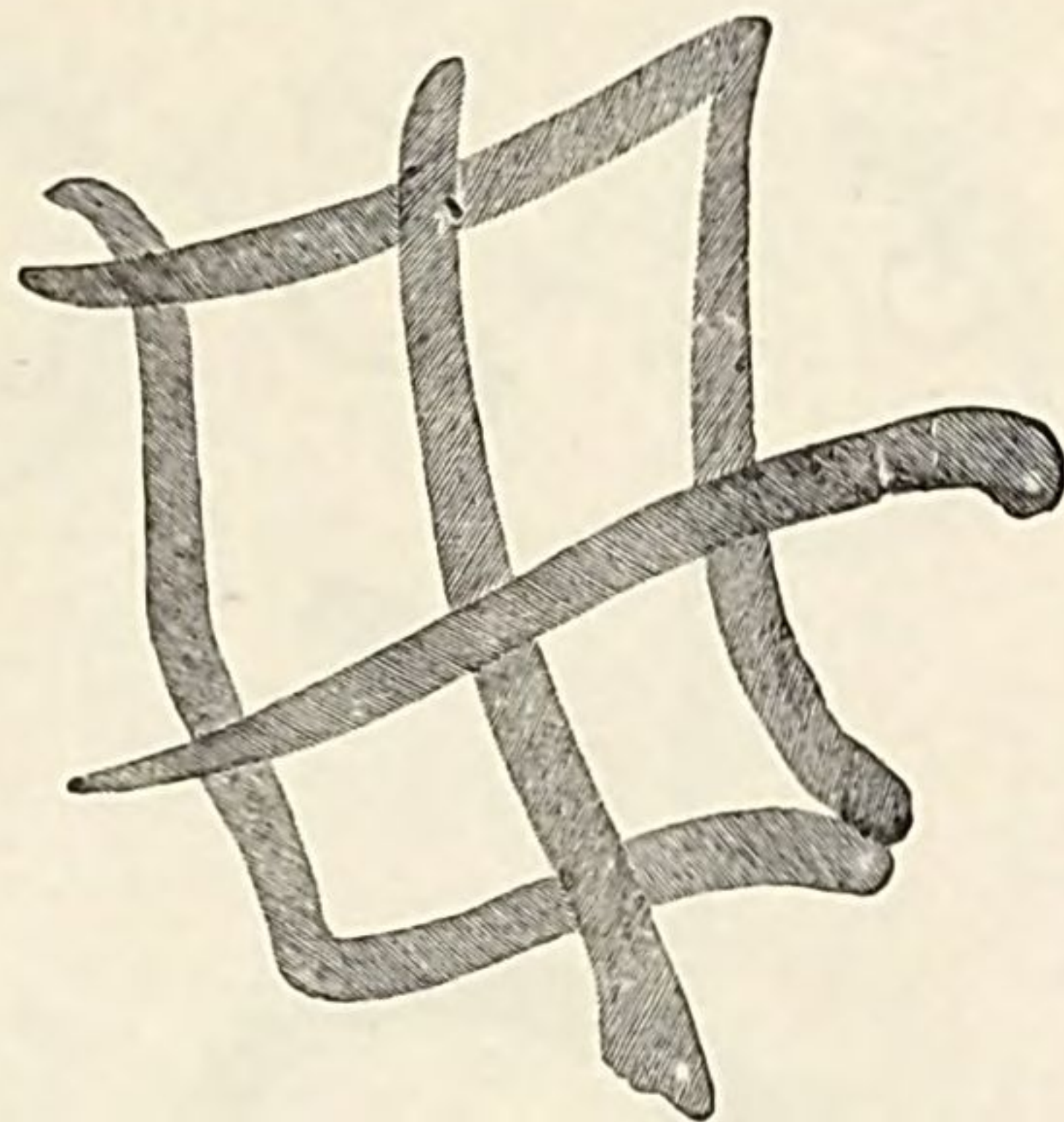
No. 20.

On a fine dish with border of masks, grotesques, and medallions on blue ground; central subject the 'Flagellation,' after an artist of the German school. Passed from the collection of Monsignore Cajani to that of M. Basilewski.

CAFFAGGIOLO.

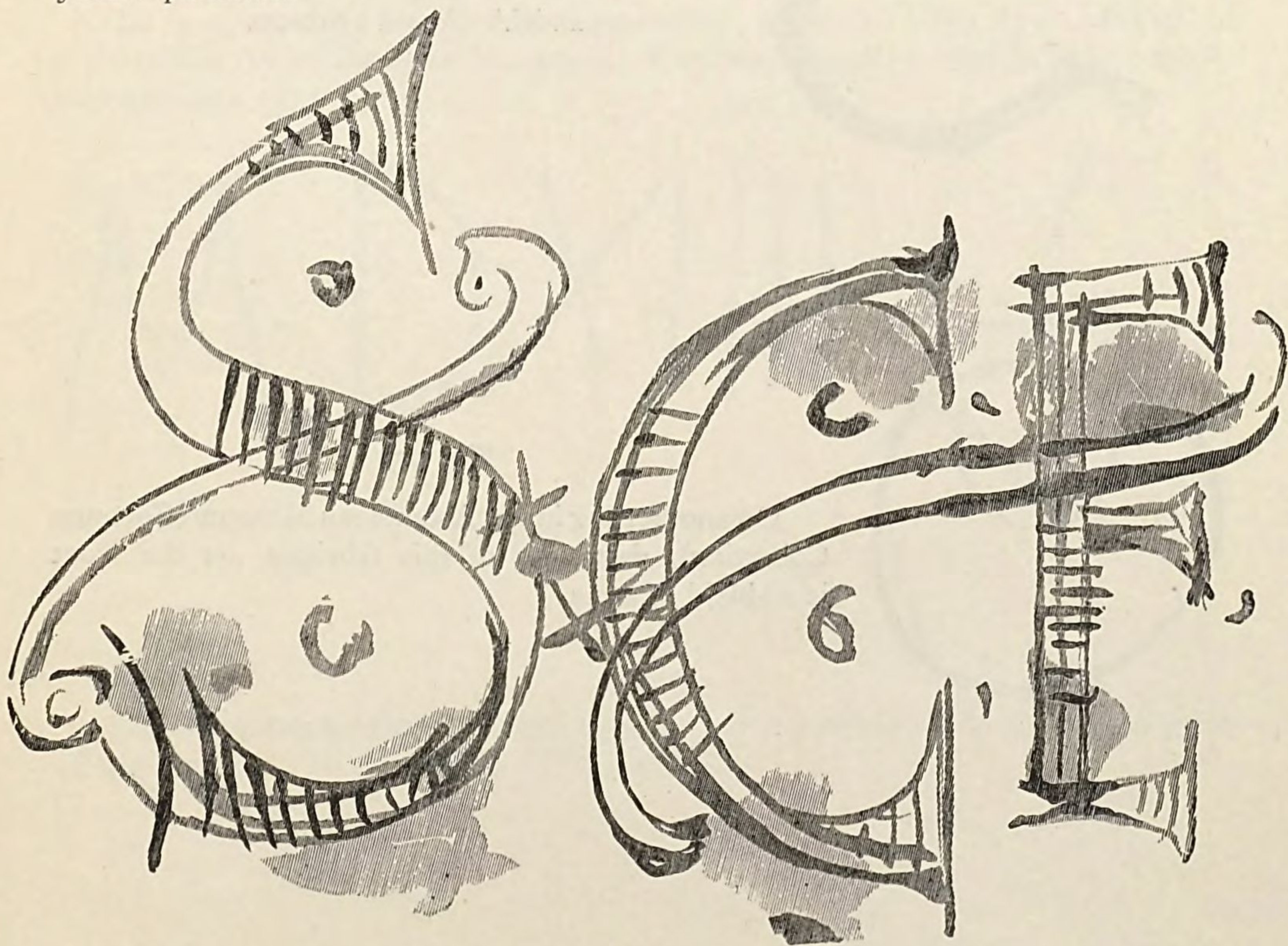
No. 21.

On a plate in the Ashmolean Museum at Oxford (Fortnum Collection), with wide border of dark blue, on which are arabesque scrolls, and among them flowers and vases 'wiped out' or reserved, and coloured yellow and orange, or tinted with pale green. Centre, shield of arms. About 1515. A similar mark was on a piece in the Uzielli Collection; others of this service are in the British Museum, having the star No. 17 on reverse. Caffaggiolo or Faenza.



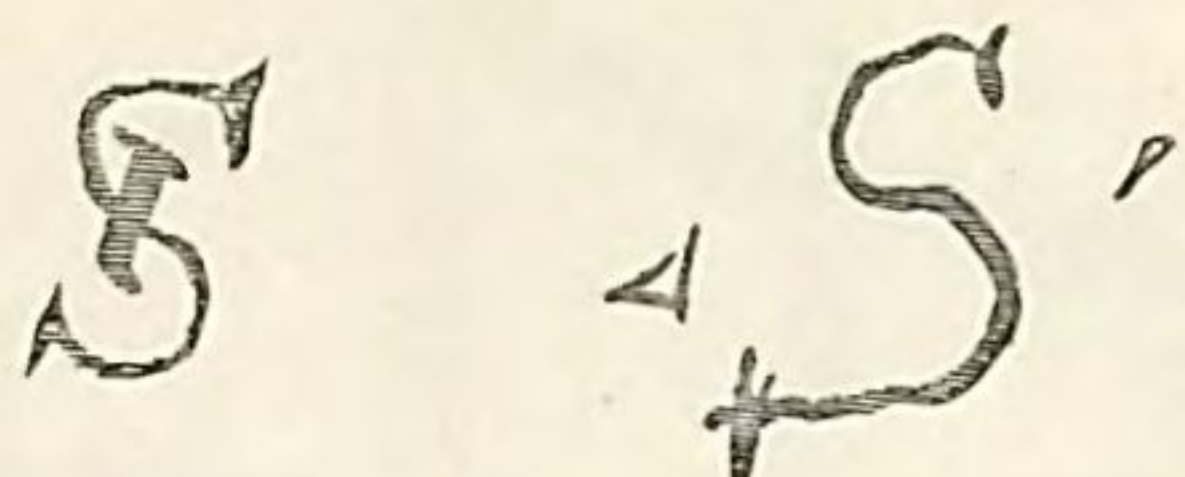
No. 22.

On a dish formerly in the Soltikoff Collection, attributed to Faenza by Delange, but perhaps of this fabrique. 'In the centre, St. Francis, encircled with rich arabesques on orange ground, white borders painted in blue and yellow palmettes.'



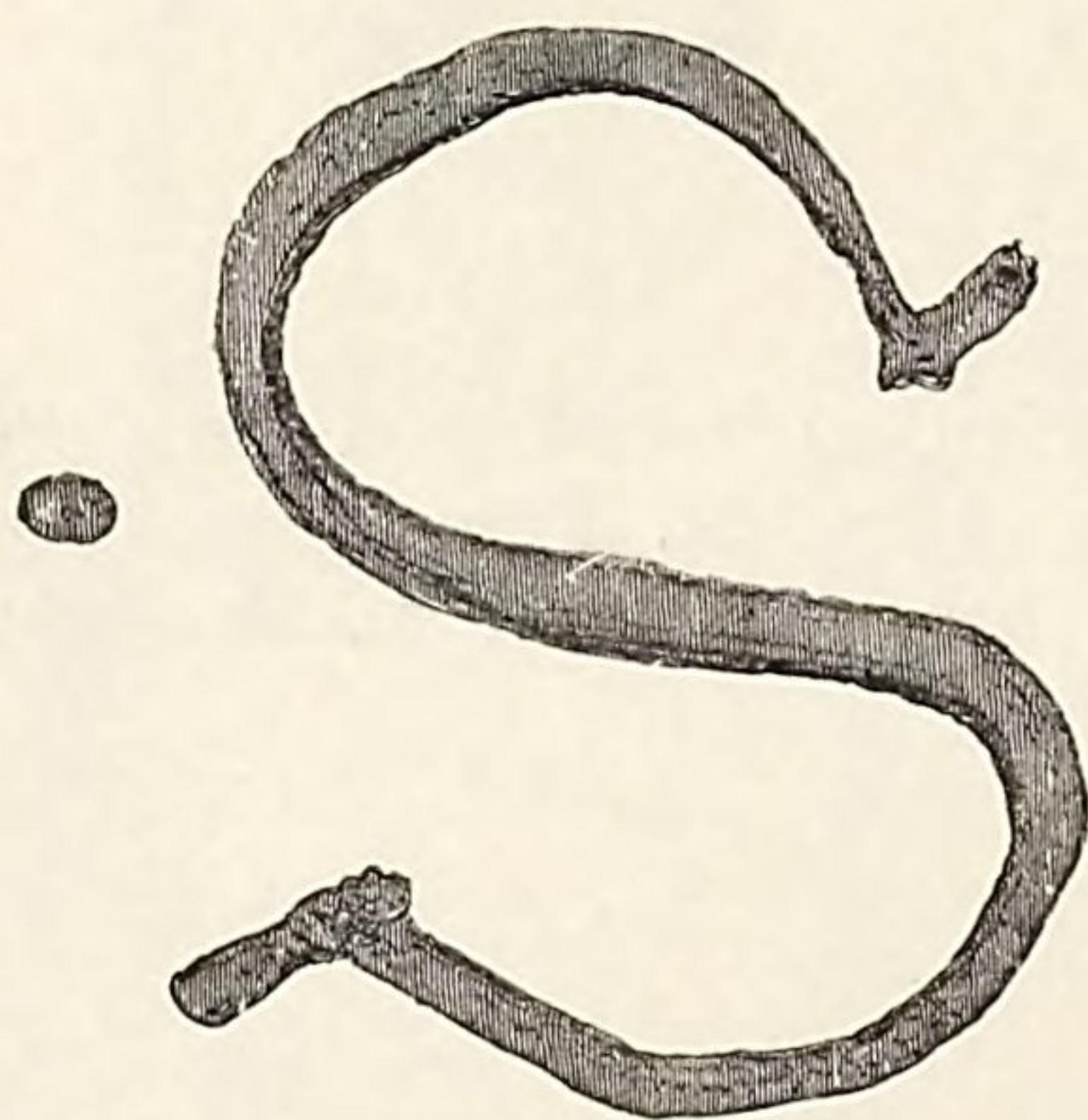
CAFFAGGIOLO.

No. 23.



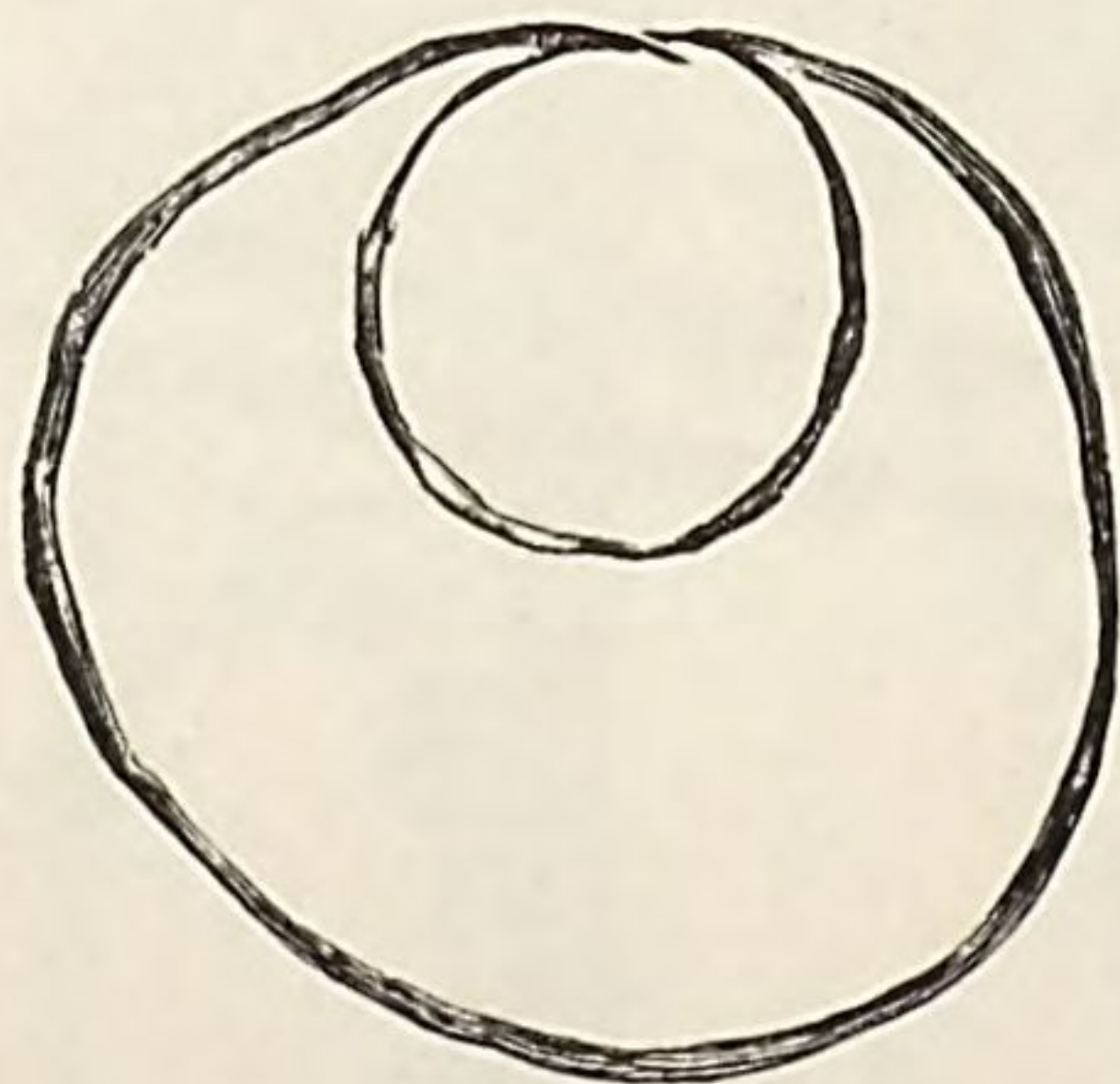
On pieces attributed to this fabrique, but unknown to the writer.

No. 24.



Beneath the handle of a large jug in the Ashmolean Museum at Oxford (Fortnum Coll.), on which are the arms of the family 'Alessandro dei Alessandri.' About 1500-20.

No. 25.

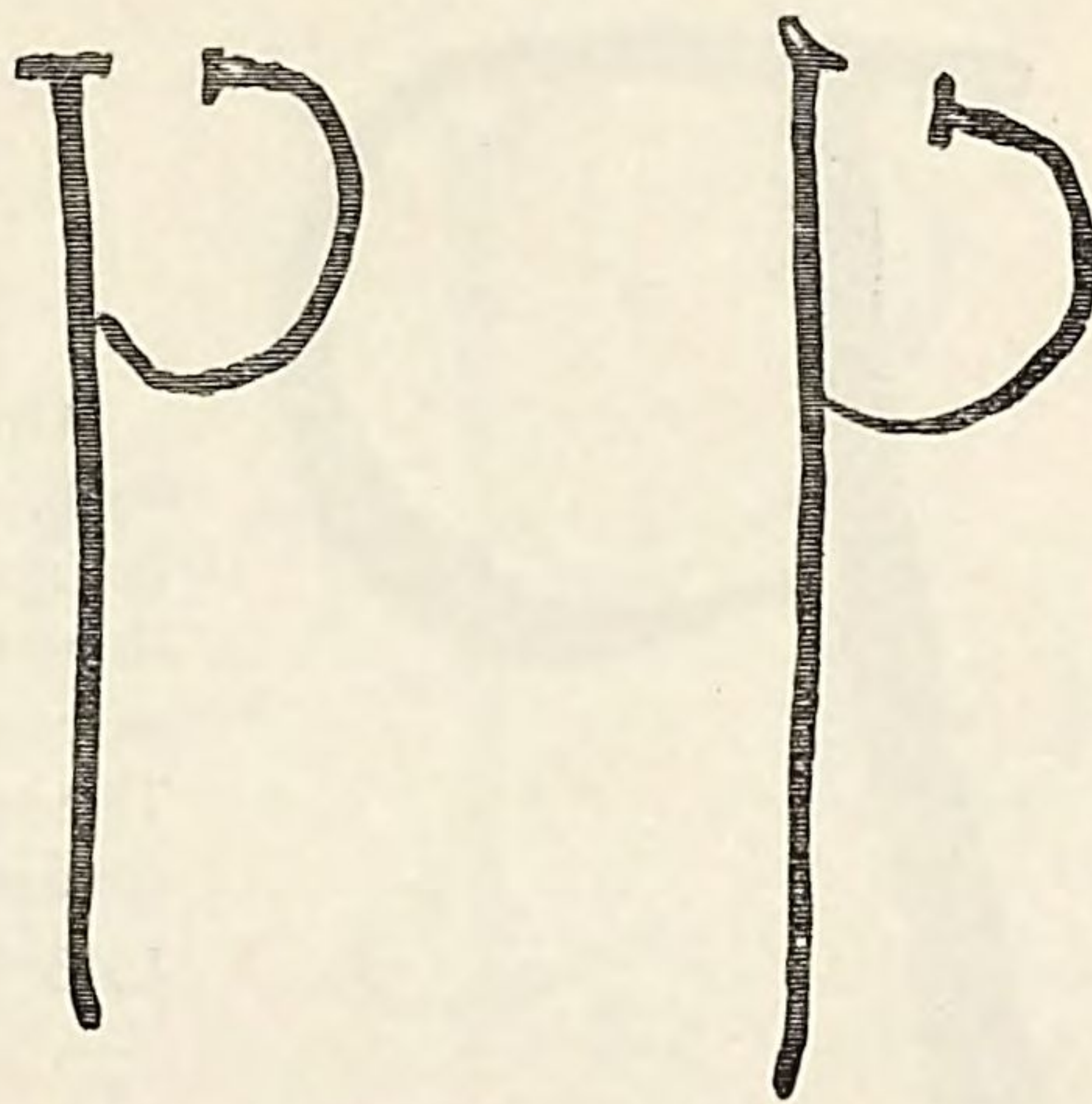


On another jug in the Ashmolean Museum (Fortnum Collection), doubtless of this fabrique, on the front is a shield of arms.

CAFFAGGIOLO.

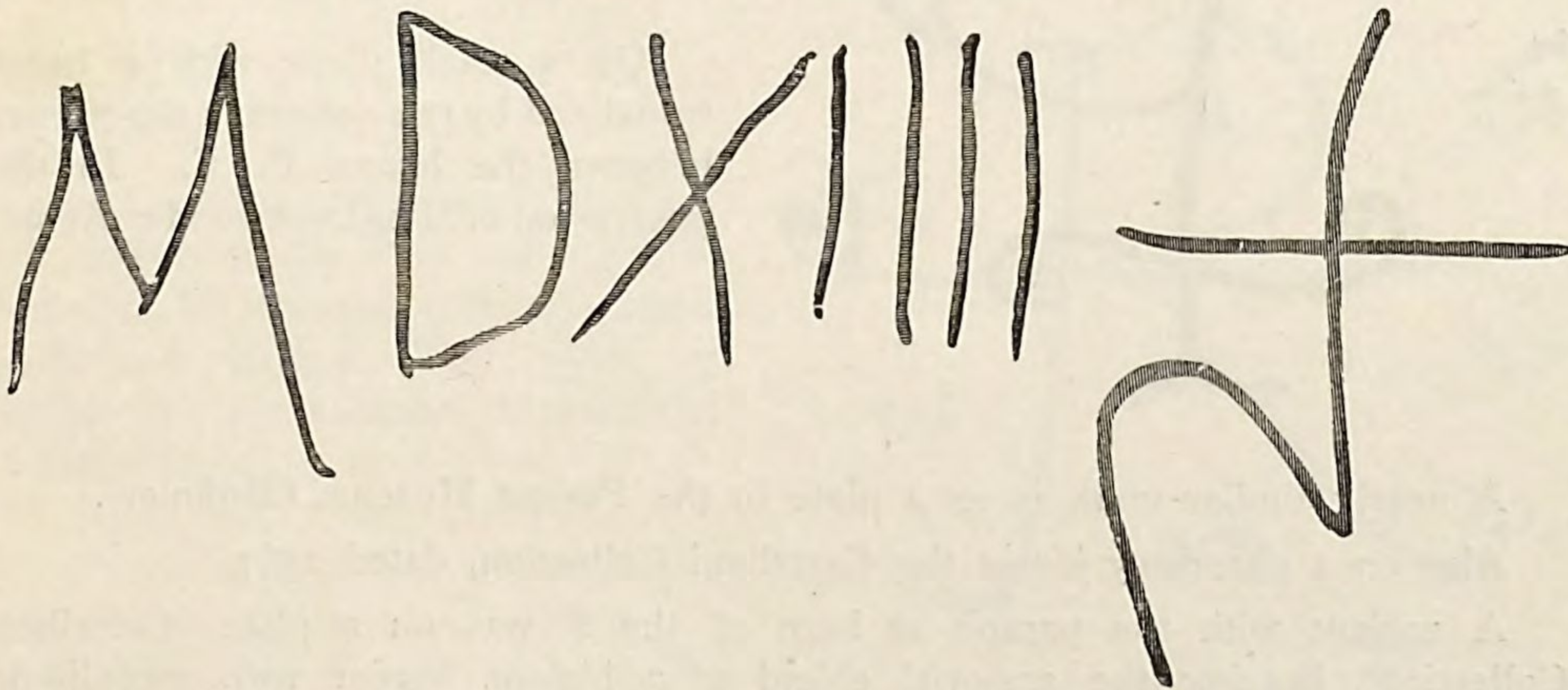
No. 26.

On a ewer in the South Kensington Museum, 1715. '55. On front the Medici arms surmounted by the Papal Tiara; beneath the word 'Glovis.' About 1520.



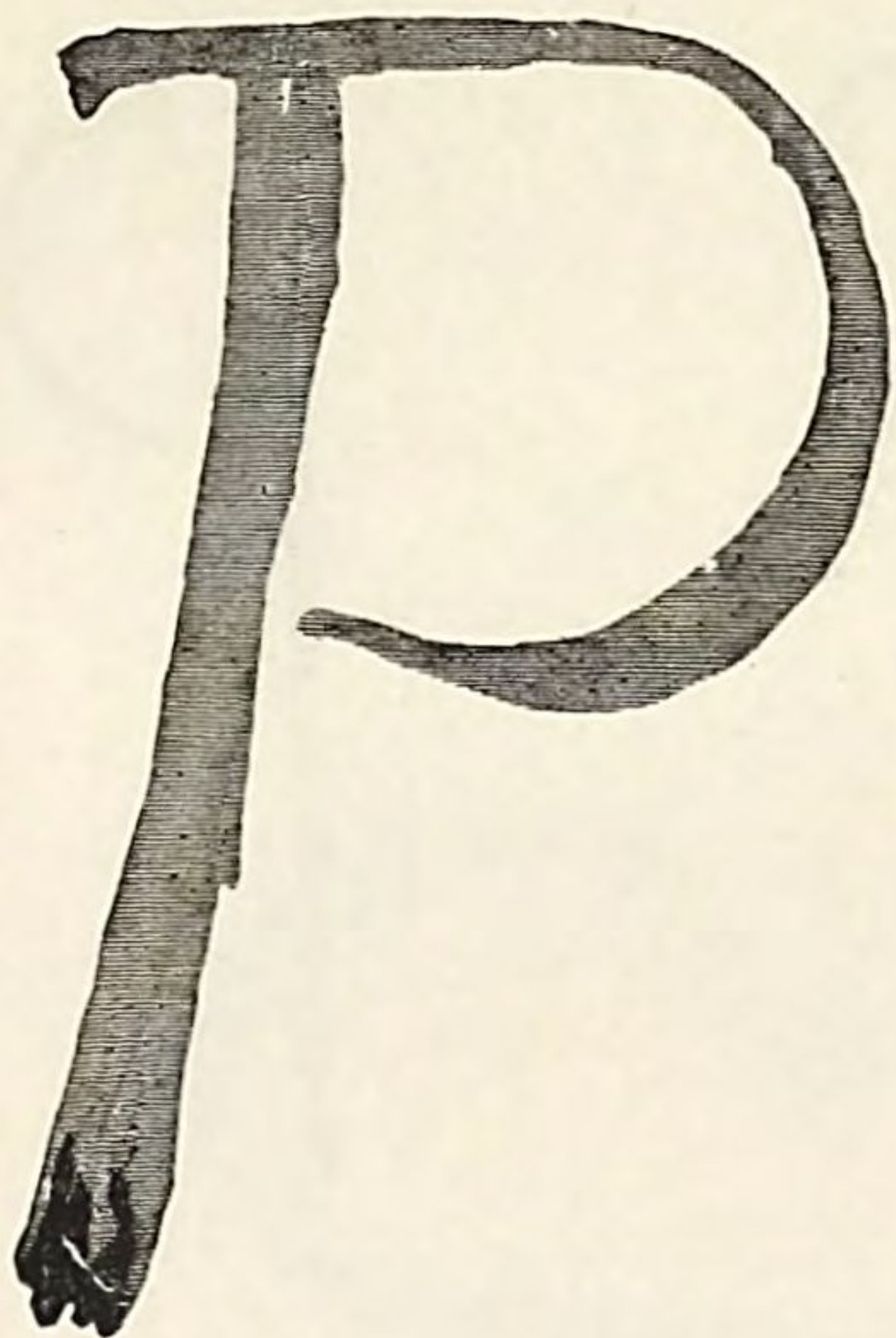
No. 27.

On a plateau in the South Kensington Museum, 6664. '60. Portion of a triumphal procession after Mantegna. Reverse, concentric lines in blue, a mark, and the date 1514.



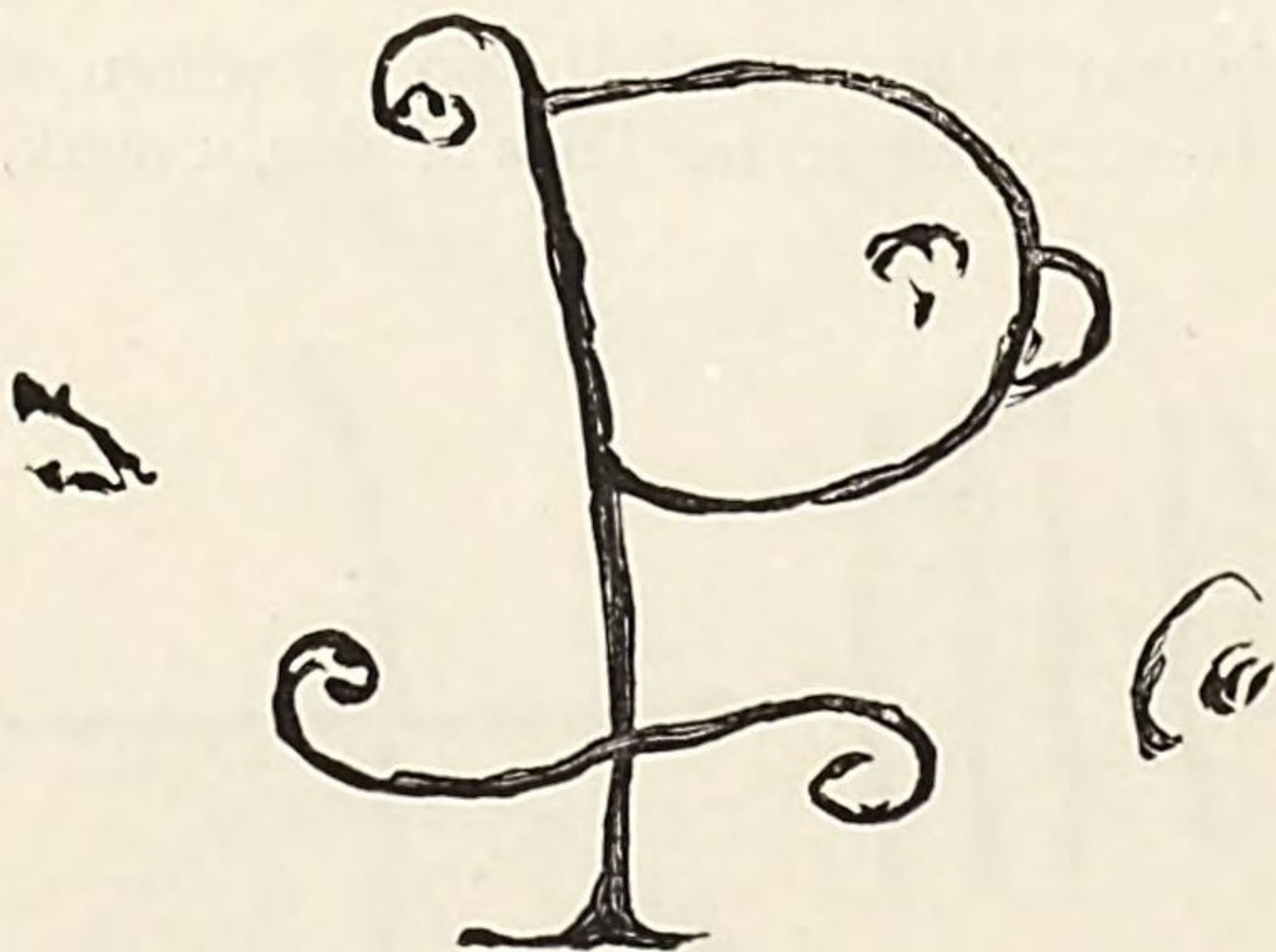
The same mark, with the same date in ordinary numerals, is on another piece of the series in Sir F. Cook's Collection.

CAFFAGGIOLO.



No. 28.

On a plateau in the South Kensington Museum, 8928. '63. A procession. Pope Leo X, seated on a rich portable throne, is borne on men's shoulders, preceded by a rider on an elephant and surrounded by Cardinals on mules, the guard, &c. The arms of Medici are on the standards. Reverse, concentric lines of blue and the mark. Caffaggiolo. 1513-21. (From Soulages Collection.)



No. 29.

On a small plate, with a heart transfixing by two arrows in the centre, between the letters P. E. In the possession of Miss Lockwood at Rome.

A nearly similar mark is on a plate in the Pesaro Museum (Molinier).

Also on a pharmacy jar in the Castellani Collection, dated 1567.

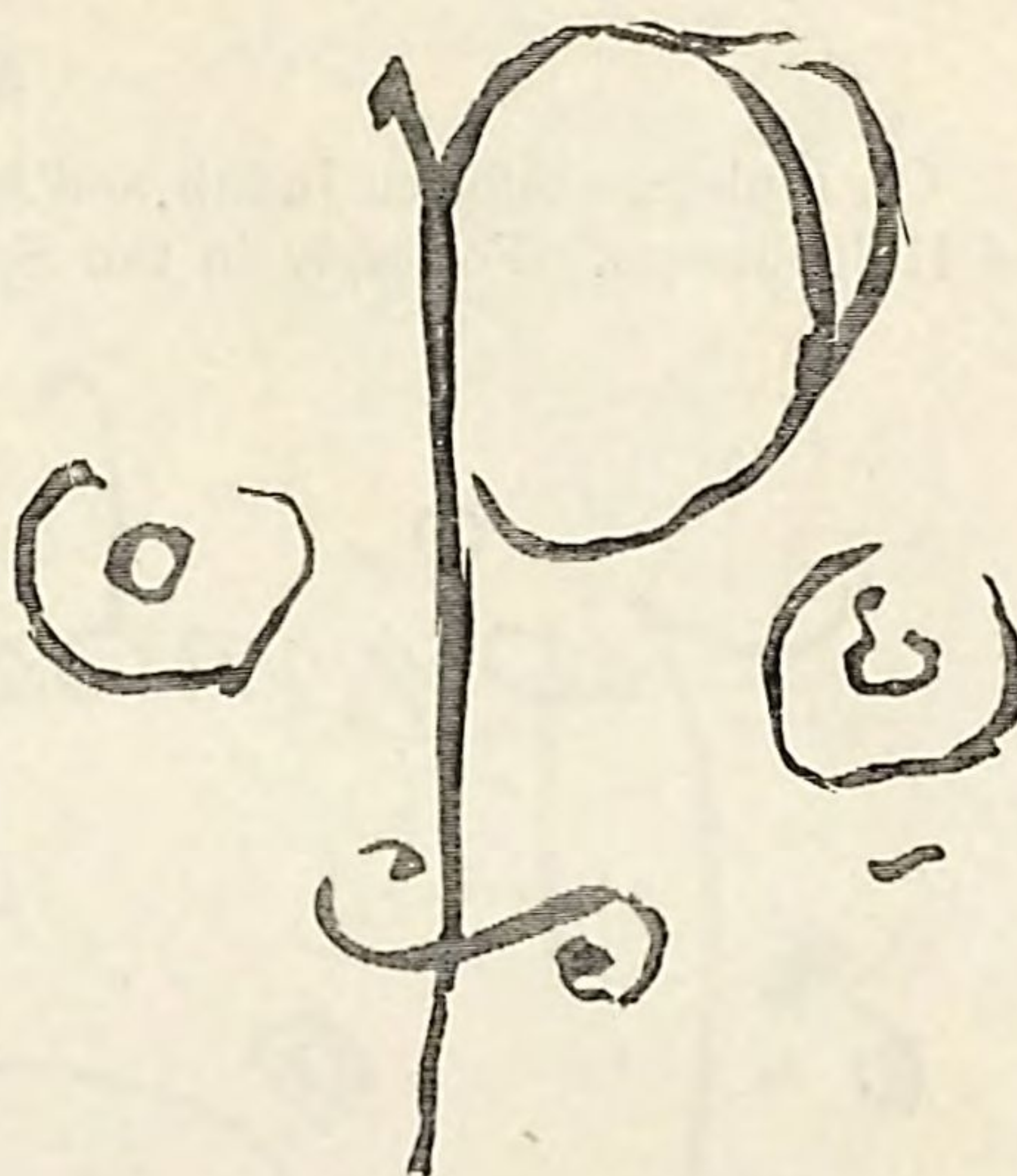
A variant with the paraph at base of the P was on a plate (Castellani Collection), bearing the armorial shield of a bishop, border with medallions of Emperors, and ornament on white ground.

On a plate in the British Museum; subject Daedalus and Icarus; the letter P, Caffaggiolo? or Faenza.

CAFFAGGIOLO.

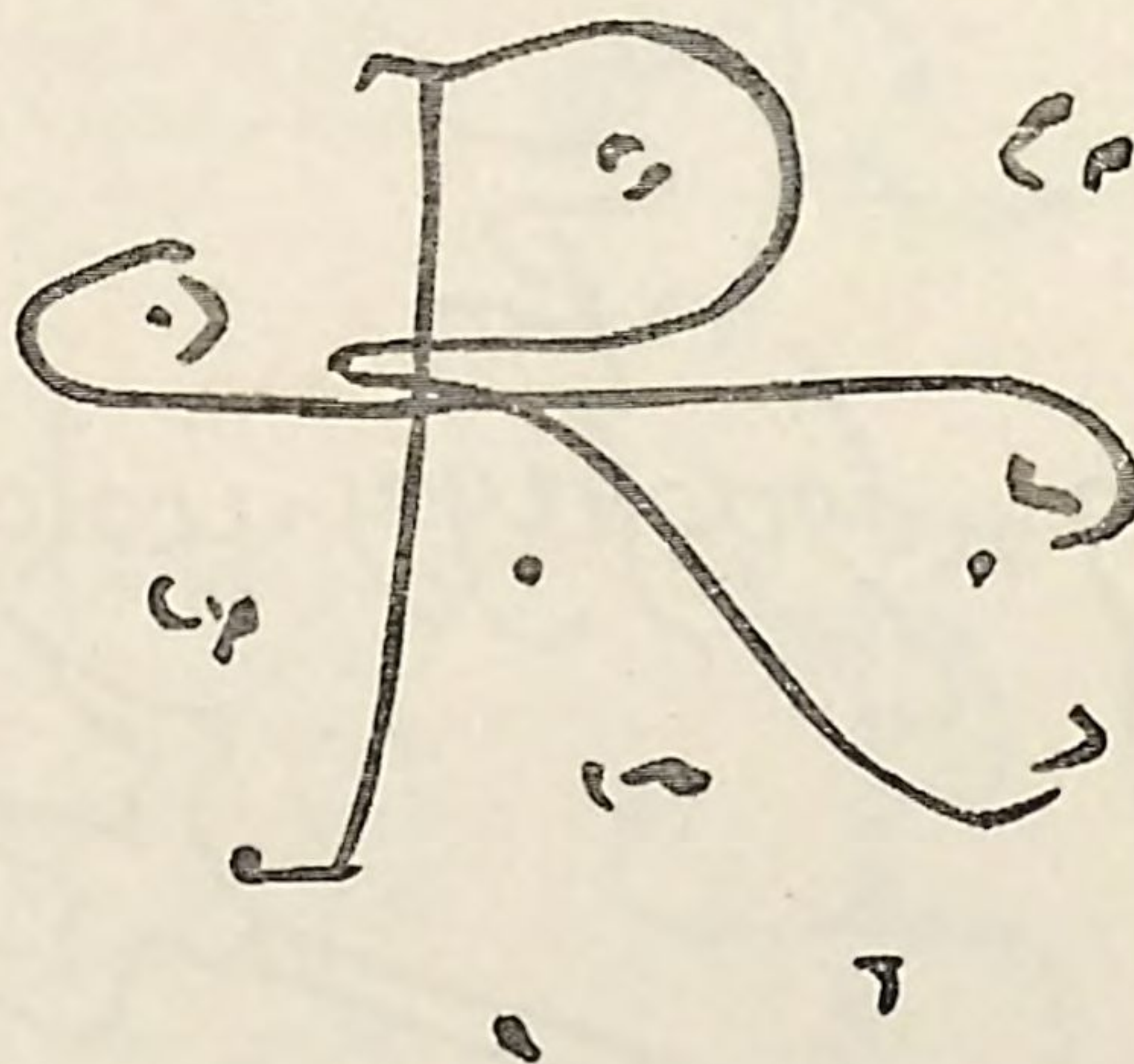
No. 30.

On a piece formerly in the Delsette Collection (No. 85), with shield of arms in the centre, of the Fontana family, the letters P. F. and border *a quartiere*.



No. 31.

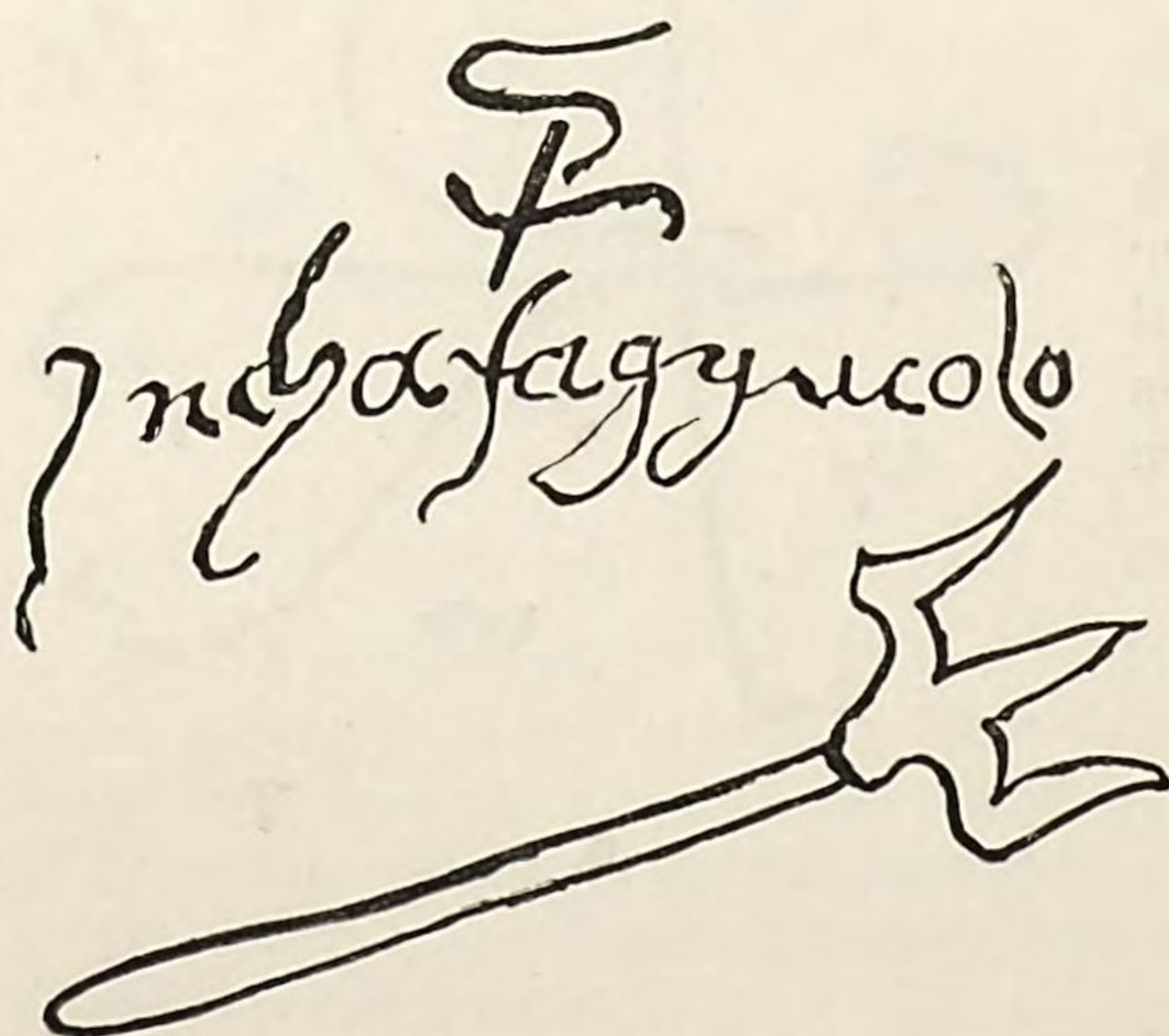
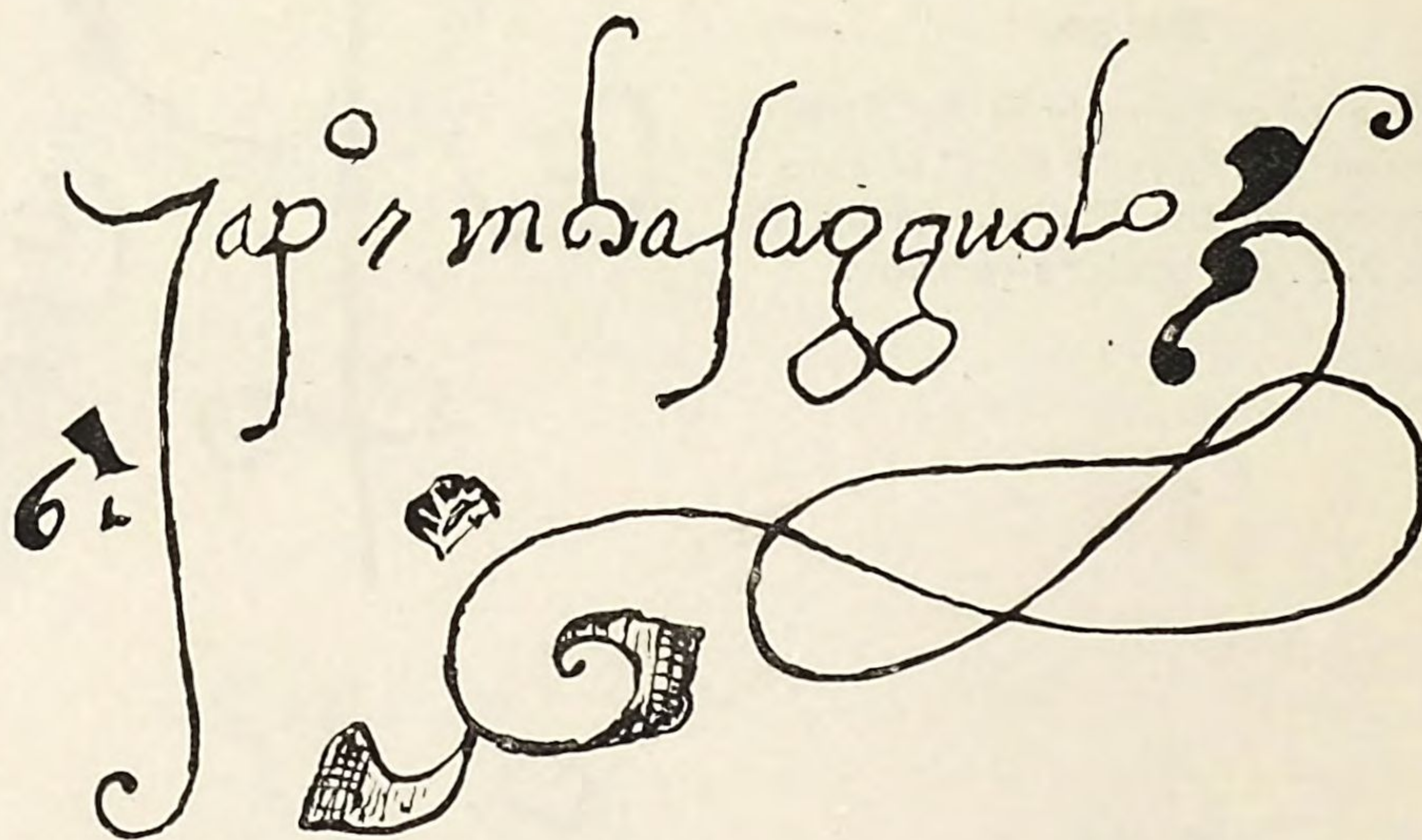
Is a variety of the mark in which the stroke of the P is prolonged to form an R, crossed with the usual S-formed paraph. The piece on which this mark occurs is unknown to the writer.



CAFFAGGIOLO.

No. 32.

On a plate. Subject Judith and her servant on horseback carrying the head of Holophernes. Formerly in the Spitzer, now in Mr. Salting's Collection.



No. 33.

On a plate formerly in the Alphonse Rothschild Collection. (M. de Mély notes this mark as without the monogram. Delange gives it correctly on his pl. 25.)

The same mark occurs, but without the monogram, on a plate in Mr. Salting's from the Spitzer Collection, subject a triumph.

CAFFAGGIOLO.

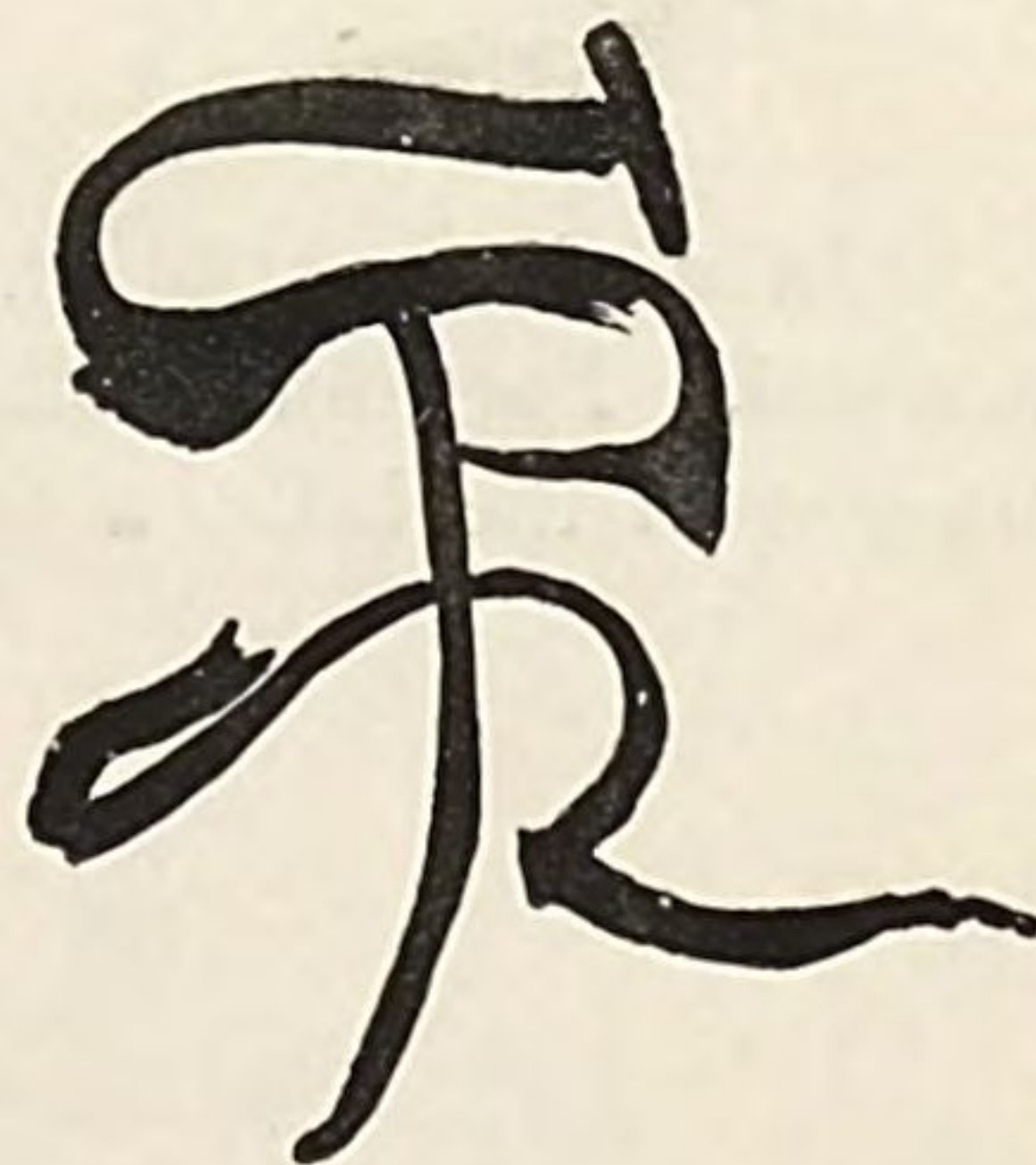
No. 34.

On a plate. Prisoners brought before a King, on the central medallion; children and masks on the border. Collection of Baron Gustave de Rothschild.



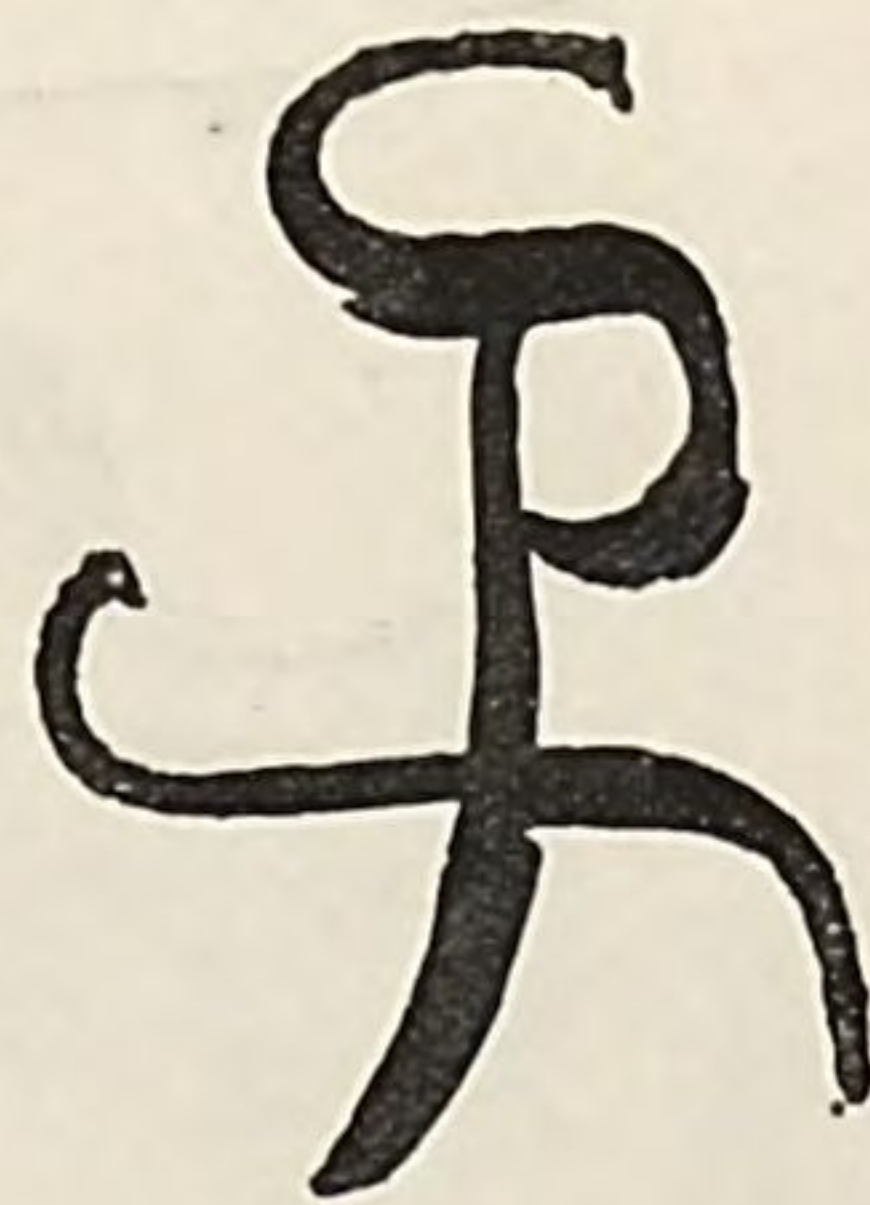
No. 35

On a plate in the South Kensington Museum, 1717. '55. A majolica painter in his studio, painting a plate in the presence of two personages of distinction. Reverse, concentric lines in orange and blue, and a monogram. Caffaggiolo. About 1515-20.



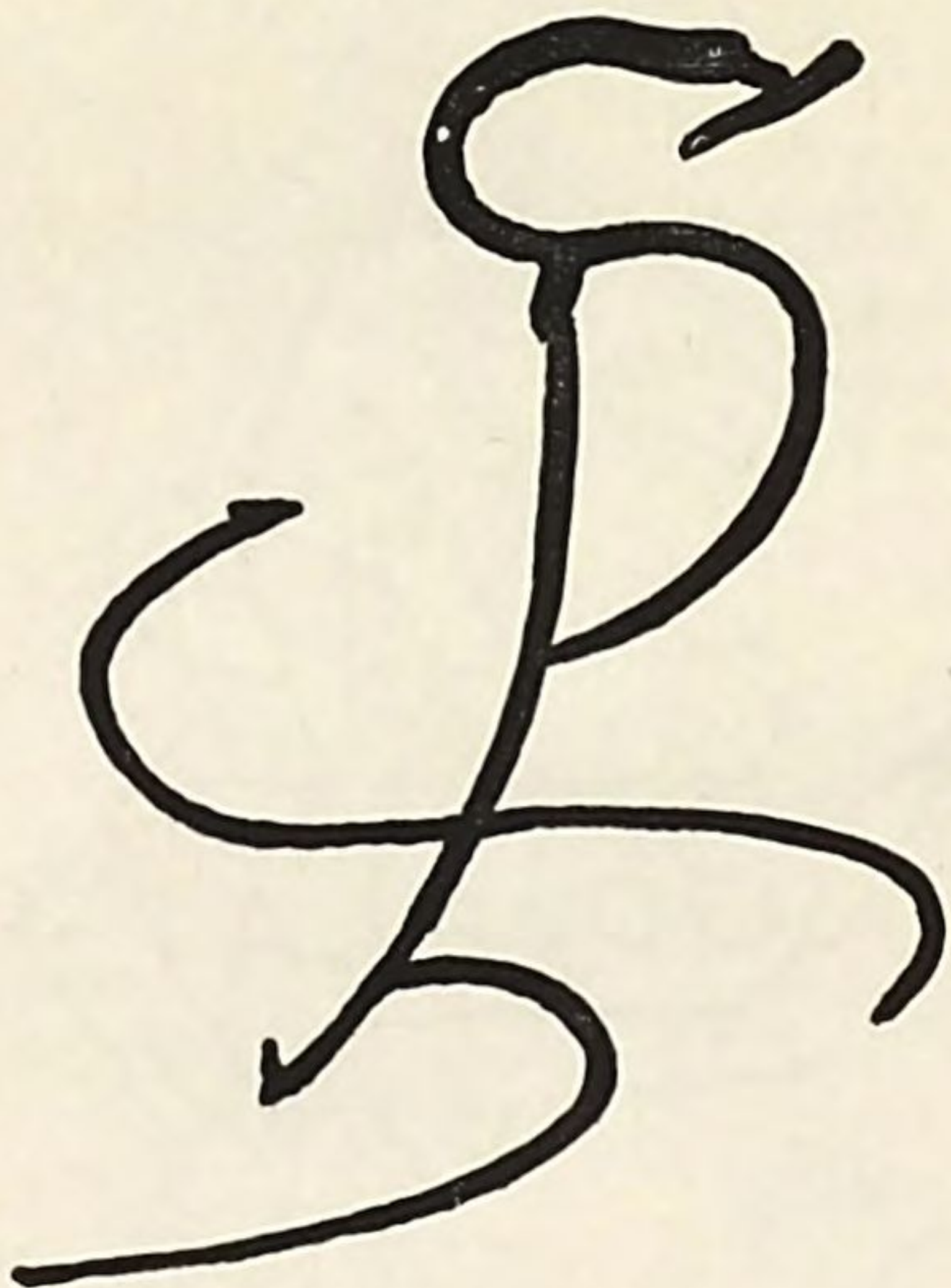
No. 36.

On a small plateau in the South Kensington Museum, 7154. '56. Lustred. On the central medallion, a portion of a branch, the right-hand spray of which bears a flower of crown-like form; the left, an acorn; probably emblems of an alliance. On the rim is a garland of flowers of the same form as that on the centre; outlined blue, and filled in with gold lustre on white ground. Reverse, concentric lines of gold lustre; in the centre the mark. Caffaggiolo. About 1510.



A similar monogram is on a richly lustred flask, and on a large jug with shield of arms, in the British Museum.

CAFFAGGIOLO.



No. 37.

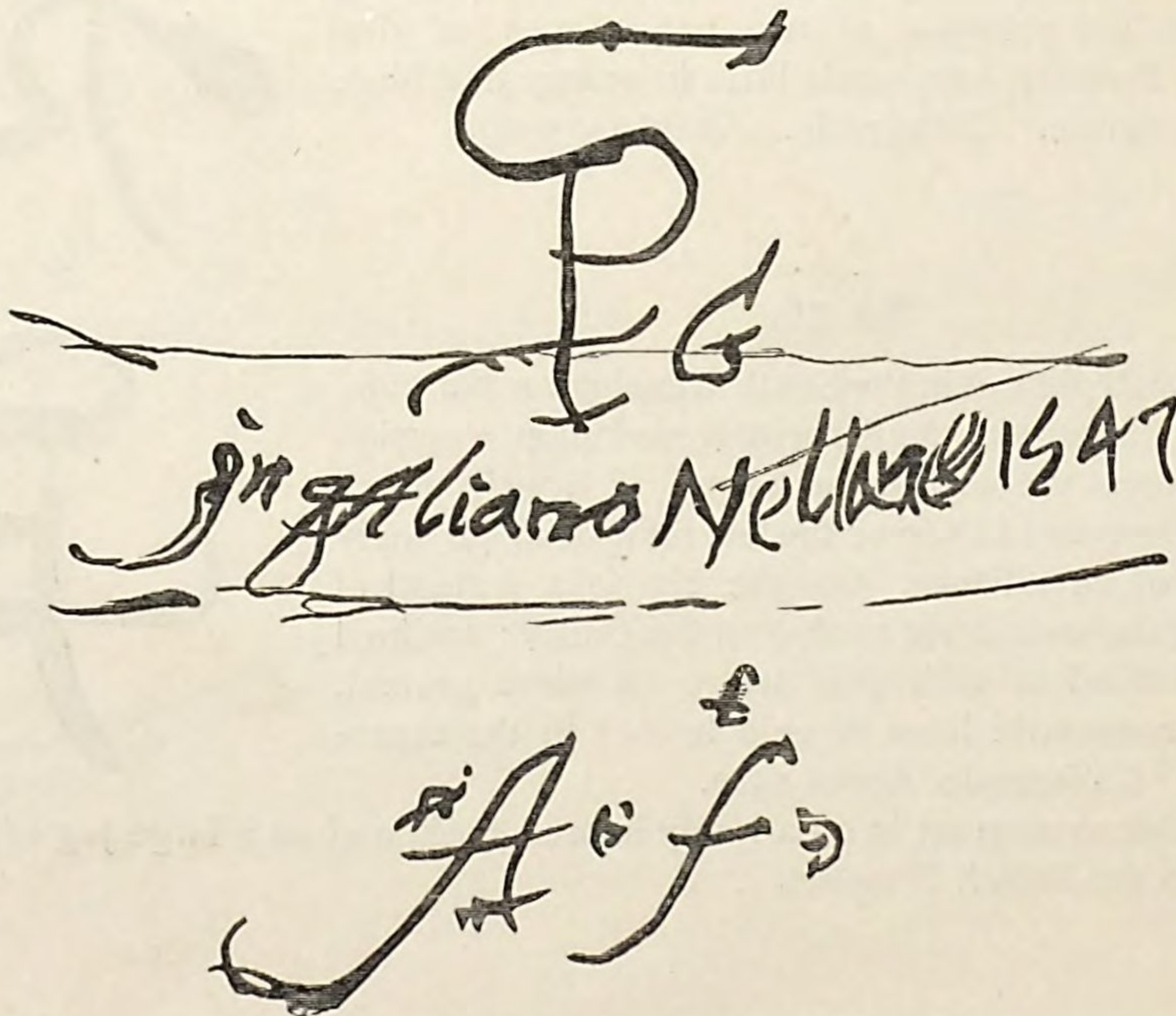
On a plate in the South Kensington Museum, 1726. '55. St. George, after the statue by Donatello, landscape background, and surrounded by a border of grotesques on dark blue ground. About 1515-20.

No. 38.

A nearly similar monogram is repeated above and below a scroll ribbon on which the name CAFAGIOLI is inscribed in Roman capitals, on a plate with the head of Nero in the centre. Knot work, &c., with the arms of Leo X, the motto *Semper Glovis*, the letters S.P.Q.R. and S.P.Q.F. painted in blue on white ground. (See Delange, pl. 26; De Mély, p. 124.)

No. 39.

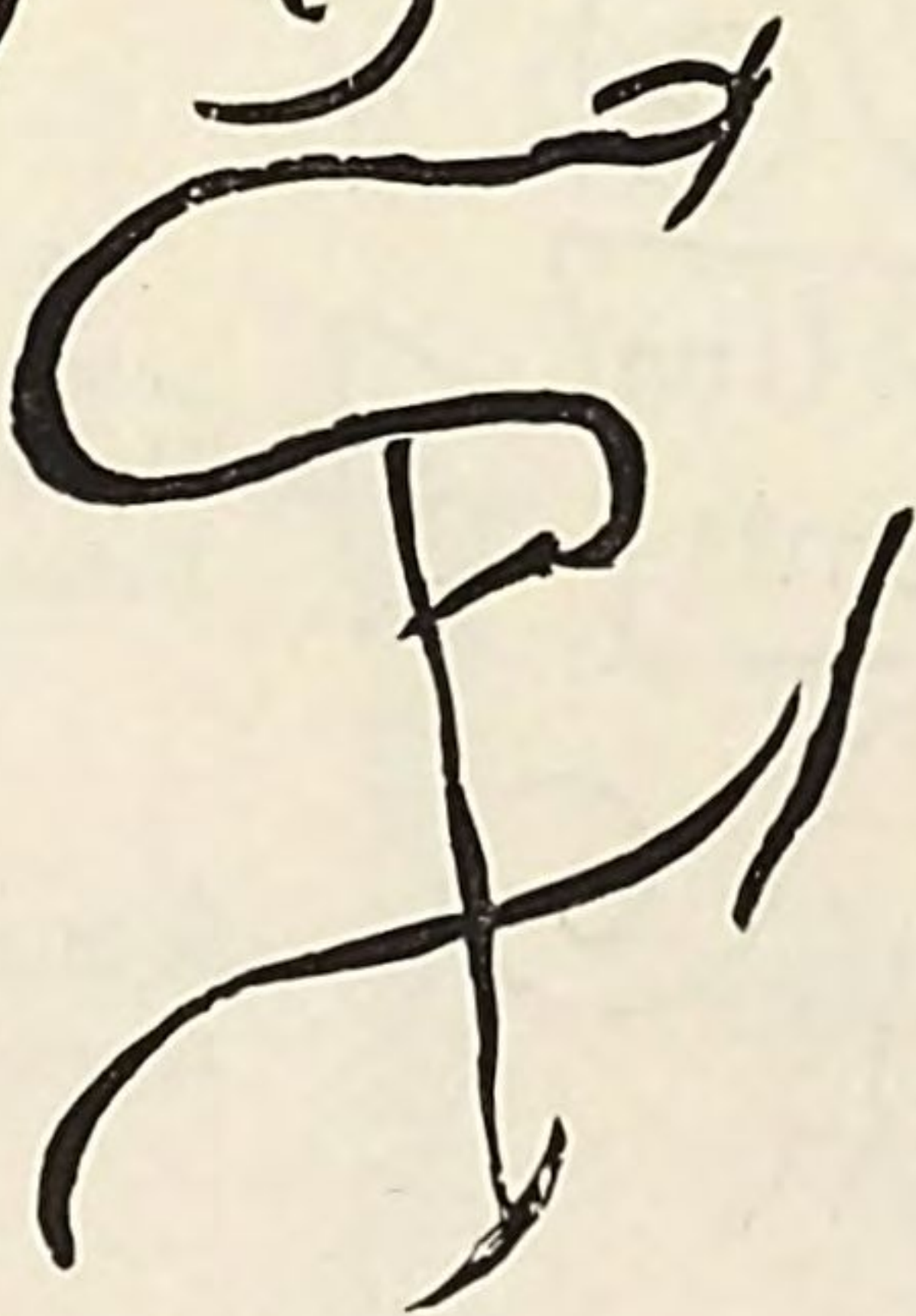
On a plate; subject, Mucius Scaevola. On border, dogs hunting animals in a wood. Fortnum Collection in Ashmolean Museum, Oxford. Galiano is a small hamlet in the hills, a few miles from Caffaggiolo.



CAFFAGGIOLO.

No. 40.

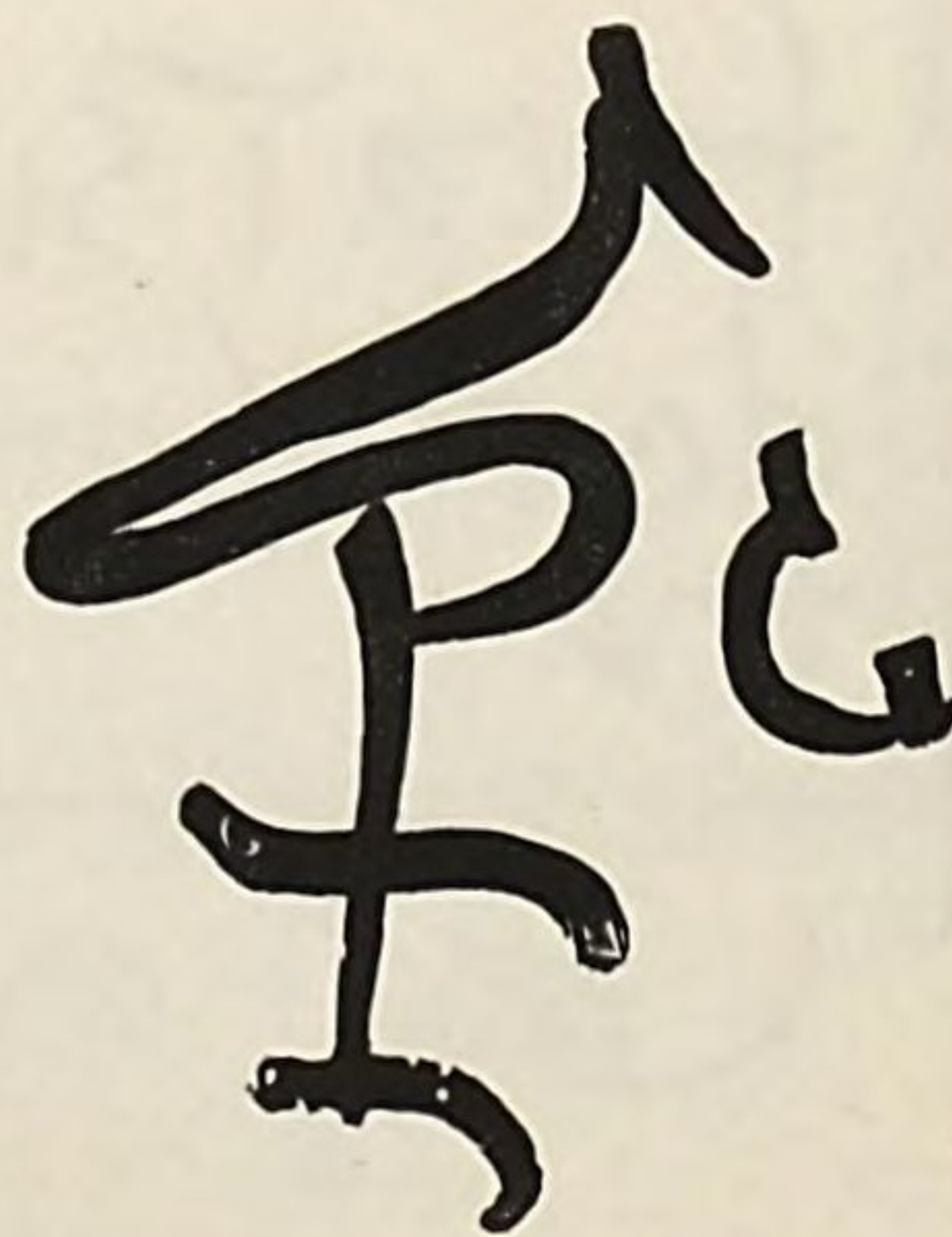
On a circular dish in the South Kensington Museum, 6656. '60. Apollo and Pan, with a shepherd, &c., landscape background. Reverse, inscription and monogram. Caffaggiolo. About 1547. Diam. 15½ in.

ja gaffagiolo

 A i fu

No. 41.

On a plate in the South Kensington Museum, 1269. '55. Blue arabesque *a porcellan* mixed with trophies on a white ground, in the centre the arms of the Pazzi family in colours. Reverse, monogram and scrolls in blue. Caffaggiolo. About 1540.

An ordinary example of the later ware, with the arms of a Florentine family of historical note.



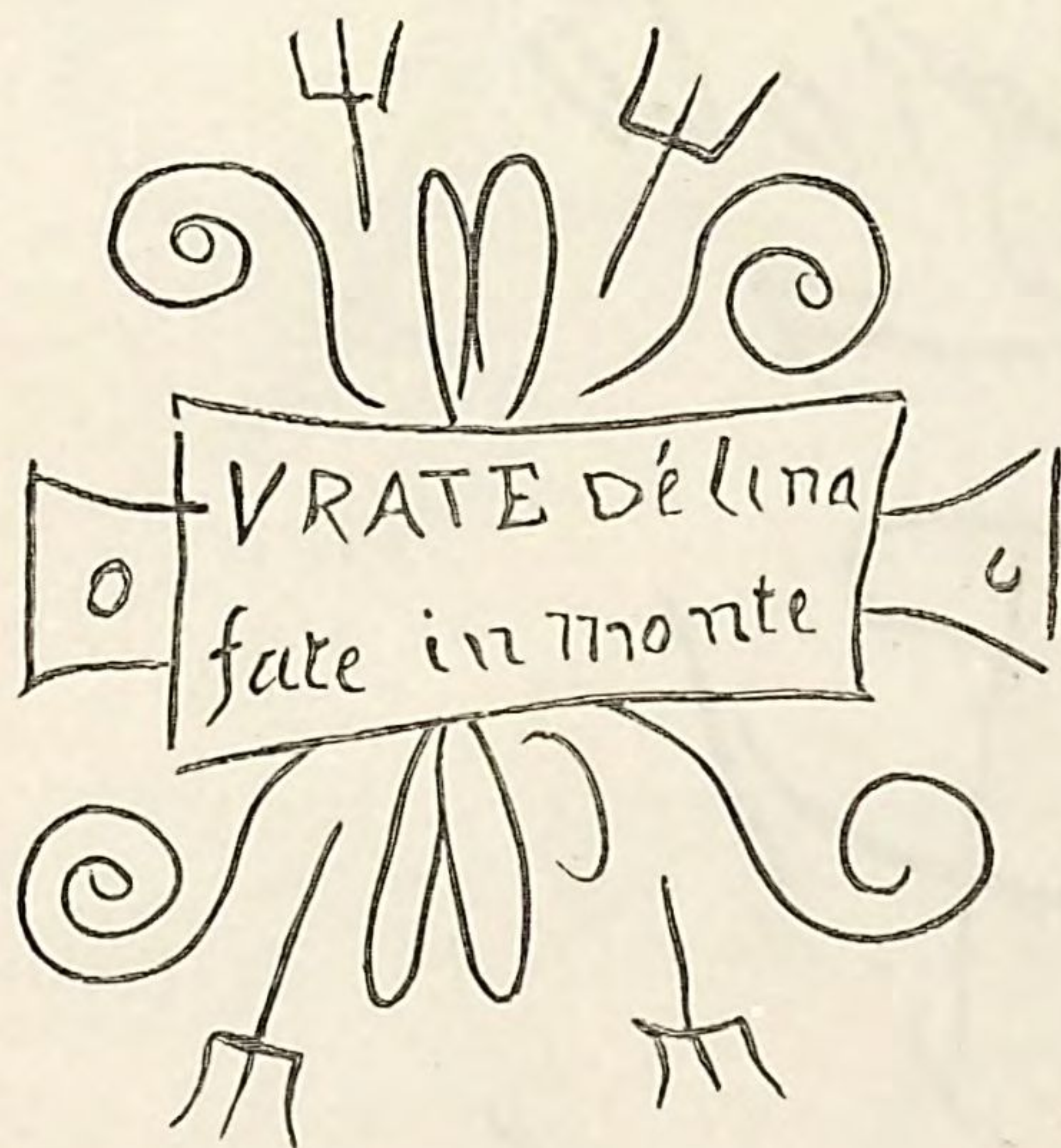
CAFFAGGIOLO.

No. 42.



On a plate in the South Kensington Museum, 1501. '56. Border of arabesques and trophies; in the centre, a trophy with shield inscribed S. P. Q. R. Reverse, a monogram. Caffaggiolo. About 1550.

MONTE



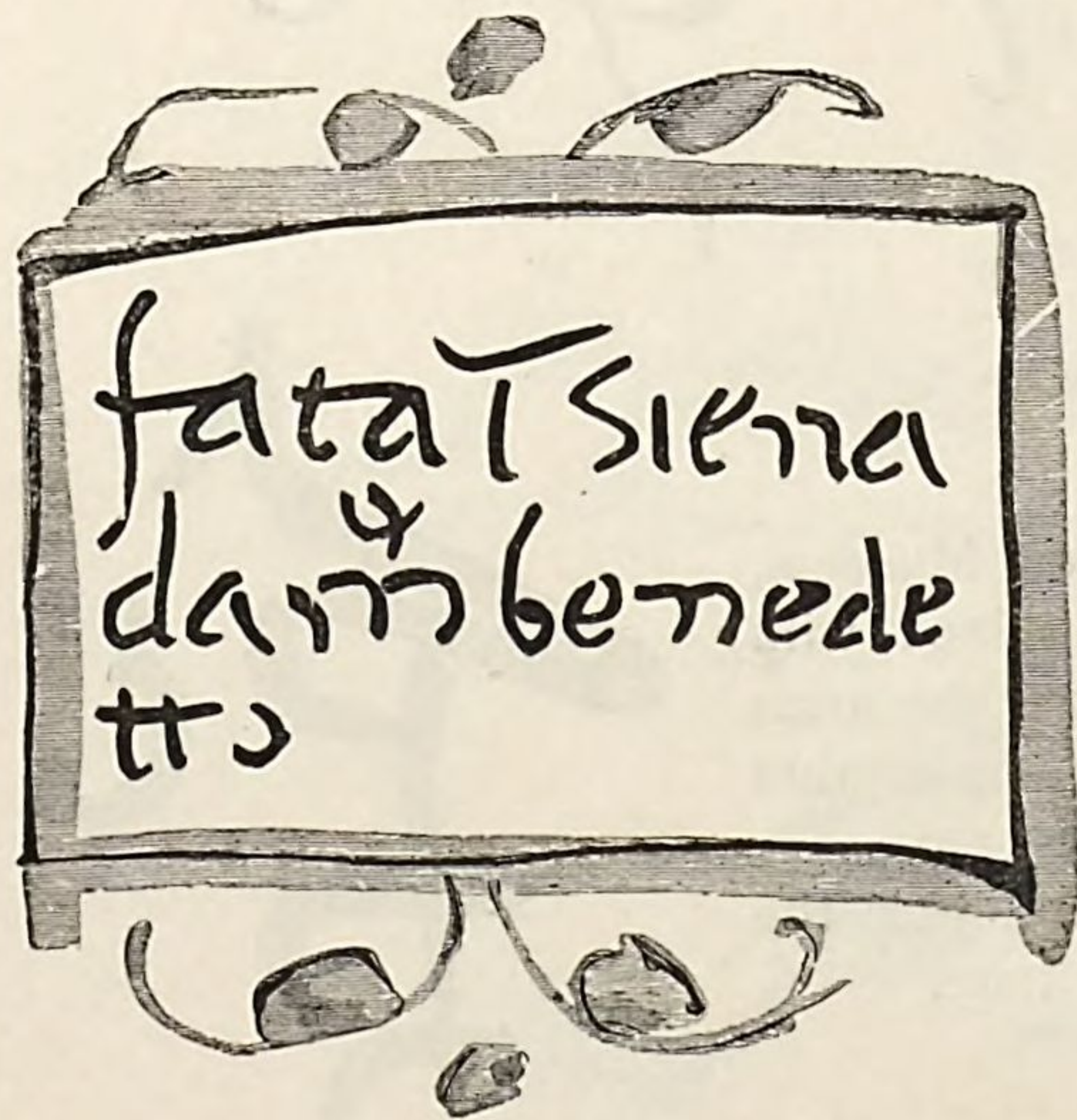
No. 43.

A dish in the Hôtel Cluny at Paris, painted with the subject of the Rape of Helen, somewhat in the manner of the Urbino wares, is inscribed at the back,

*'V. rato d'Elena
Fato in Monte.'*

Monte is a small *paese* near Caffaggiolo.

SIENA



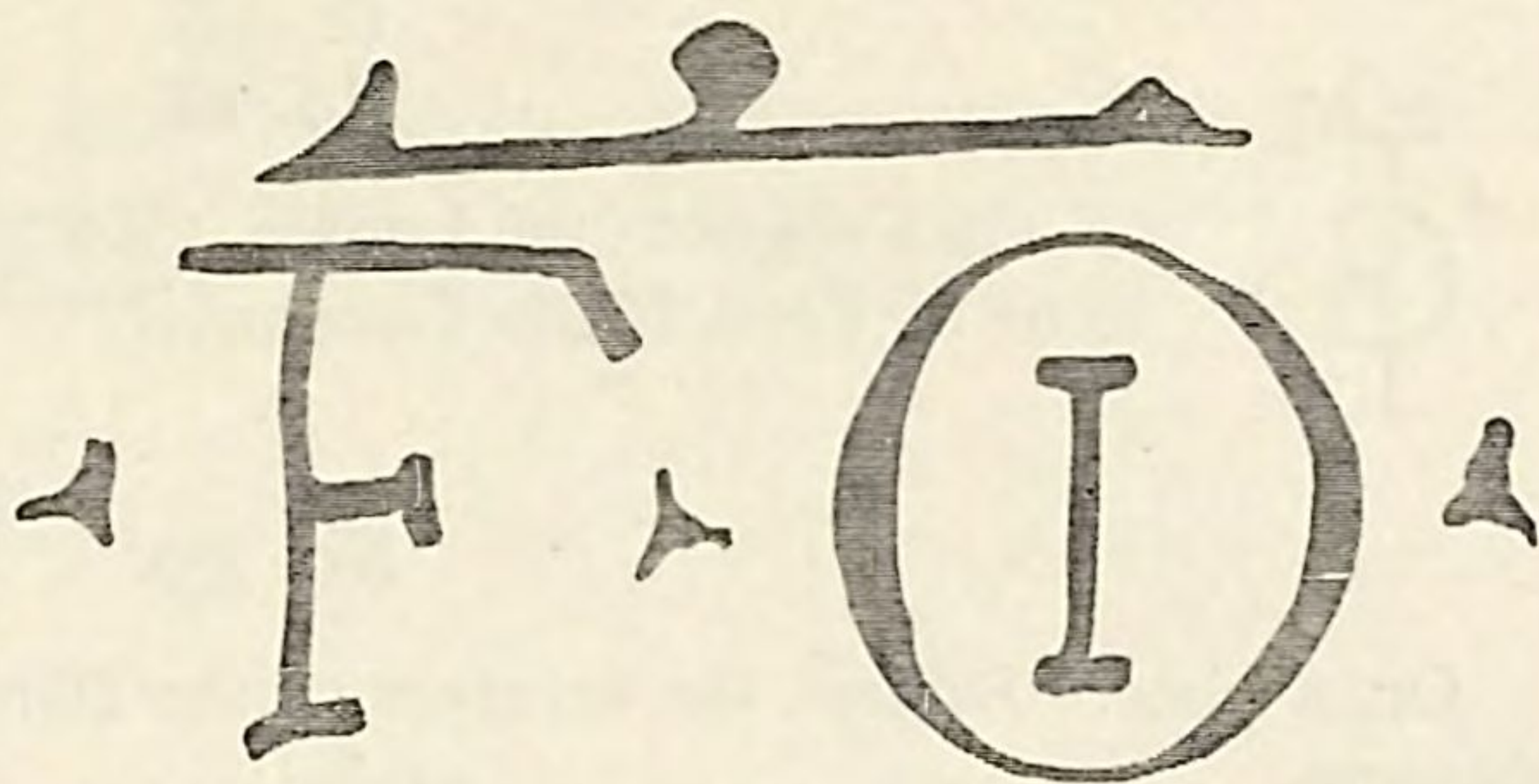
No. 44.

On a plate in the South Kensington Museum, 4487. '58. In centre an old man seated holding a skull; interlacings in white and blue *tirata*; border of scroll work on white ground. Reverse, signature of M^o Benedetto. Diam. 9½ in. About 1510-20.

SIENA.

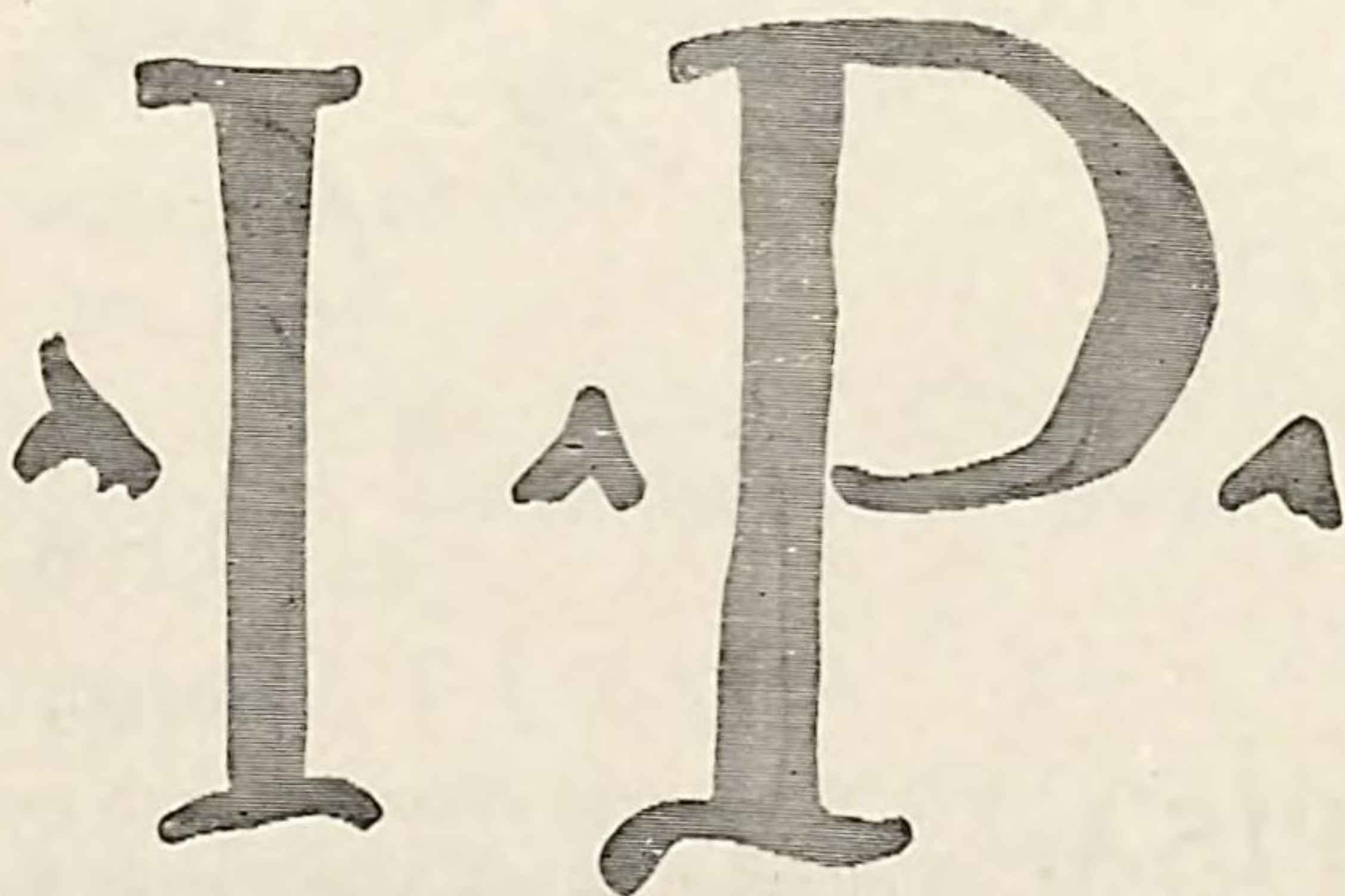
No. 45.

On the reverse of a plate. Subject Mucius Scævola; grotesque border on orange ground. Henderson Collection, now in British Museum.



No. 46.

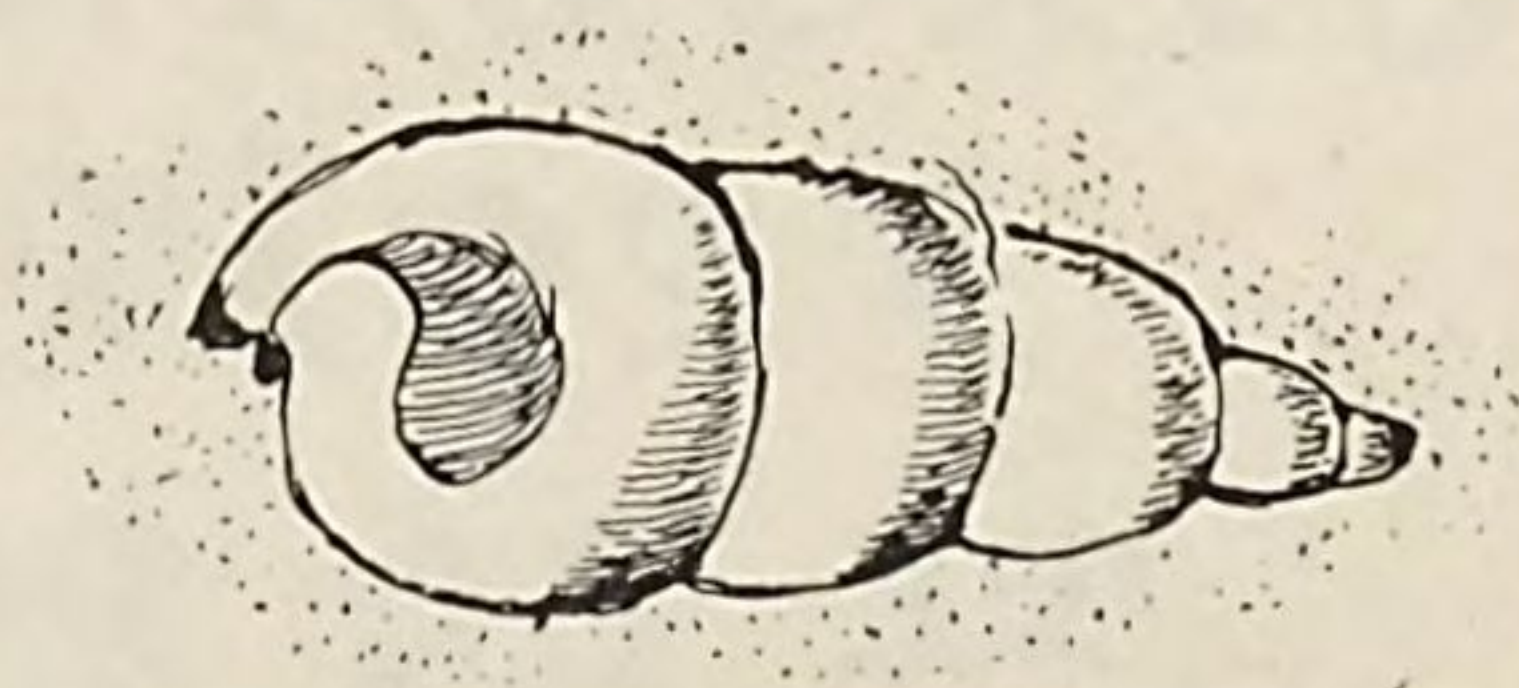
On a plate in the South Kensington Museum, 11. '67. Border of grotesques, edged with bead ornament on orange ground; in the centre a figure of S. James (the Great) in a landscape, bordered by a moulding, and a white belt inscribed · S · IACOBVS · M · and with sprays '*bianco sopra bianco*.' Reverse, scale-work border and the letters I · P · Siena. About 1510. Diam. 10 $\frac{5}{8}$ in. (Marryat Coll.)



The same letters are on a plate; the Magdalen with cherubs, grotesque border. Diam. 9 in. It was in the Bale Collection from the Bernal, now in Mr. Salting's.

No. 47.

On a plate. S. Jerome in the desert, border dark yellow with medallions, &c. Coll. Baron A de Rothschild. Ascribed to Siena by M. de Mély.



SIENA.



No. 48.

On a *coupe* in the Louvre. *En grisaille*. Suggested by De Mély to be by Ferd. Maria Campani (?)

No. 49.

On a plate. Subject, the creation of the stars, after Raffaello; in the British Museum.

Ferdinando Maria Campani Senese dipinse 1733

PISA

No. 50.

PISA.

On a vase decorated with grotesques, after the Urbino manner. Collection Baron Alphonse de Rothschild.

MONTELUPO

RAFAELLO
GIROLAMO
FECIT

TE PO.
ME LE
1639

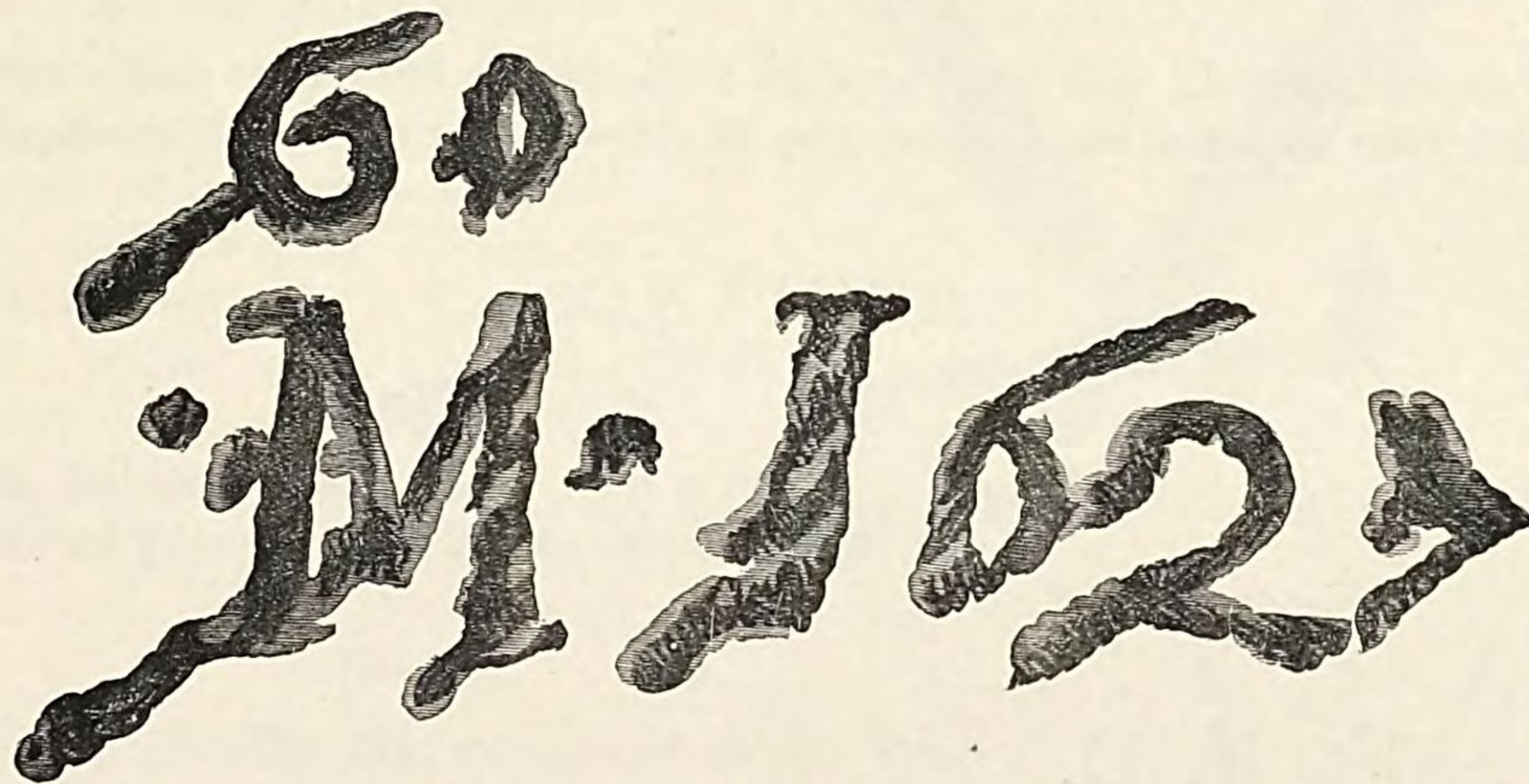
No. 51.

On a tazza in the South Kensington Museum, 6668. '60. Rudely painted with three standing figures of cavaliers. Reverse, inscribed and dated. Montelupo, near Florence.

MONTELUPO.

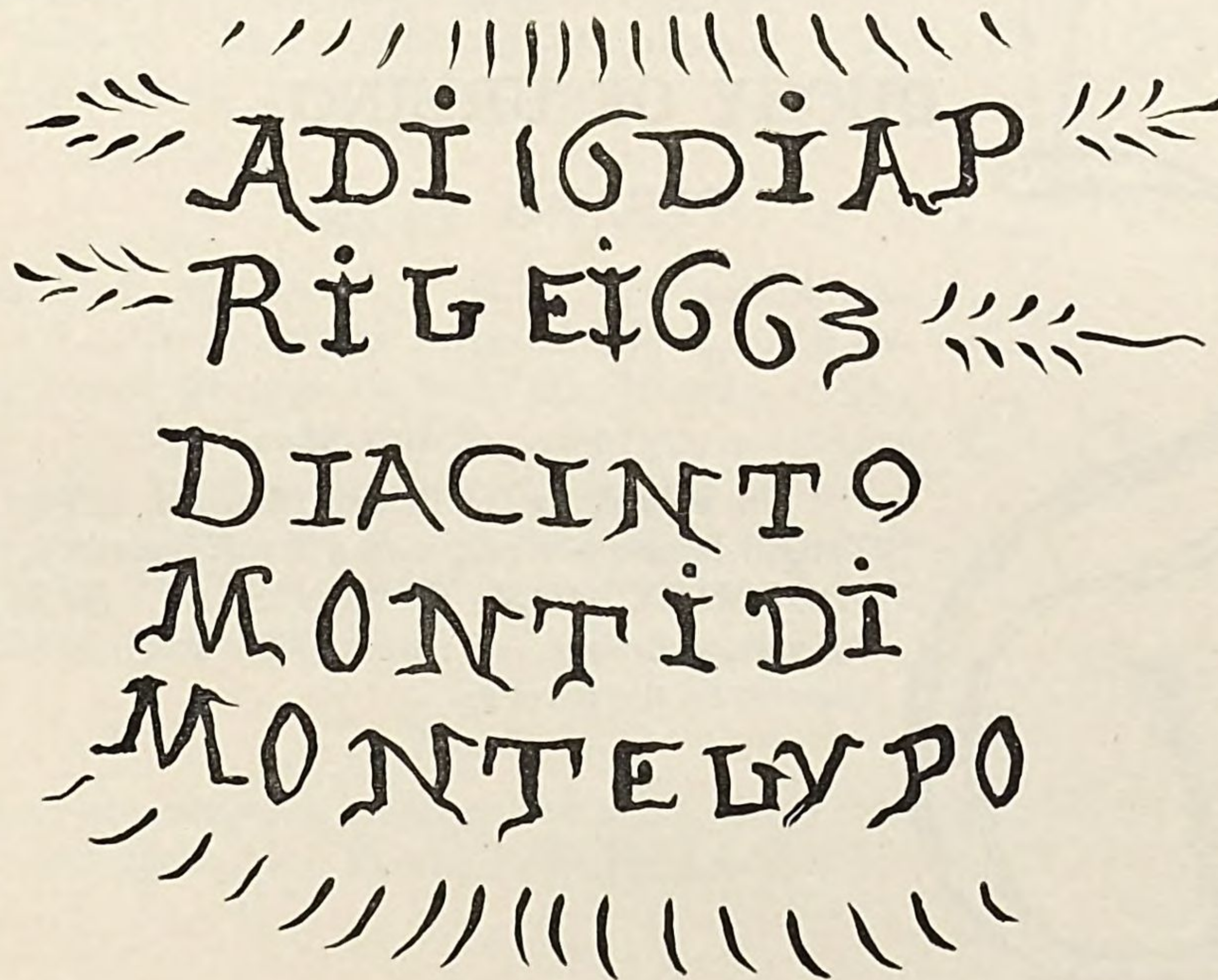
No. 52.

On a circular plateau in the South Kensington Museum, 4359. '57. A castle on the raised centre, surrounded by sunk radiating flutings, coarsely picked out in colours and filled in with flowers. Reverse, mark dated 1627. Montelupo.



No. 53.

On a circular plateau in the South Kensington Museum, 192. '55. Raised centre, with coat of arms, from which radiate flutings filled in with grotesques, fleur-de-lis, &c. Reverse, signed '16th April, 1663.'



MONTELUPO.

No. 54.

On a piece in the Sèvres Museum
is the signature

*'Dipinta Giovinale Tereni
da Montelupo.'*

The capital letter L, with what appears to be a palm branch or wolf's tail (?) in front, on a *pièce vernissée* was supposed by M. Jacquemart to be of Montelupo.

ASCIANO

F. P.

Asciani die xii Maij
1600.

No. 55.

On a vase, white with moulded surface,
and armorial shield; green snaky handles.

F. F. D.

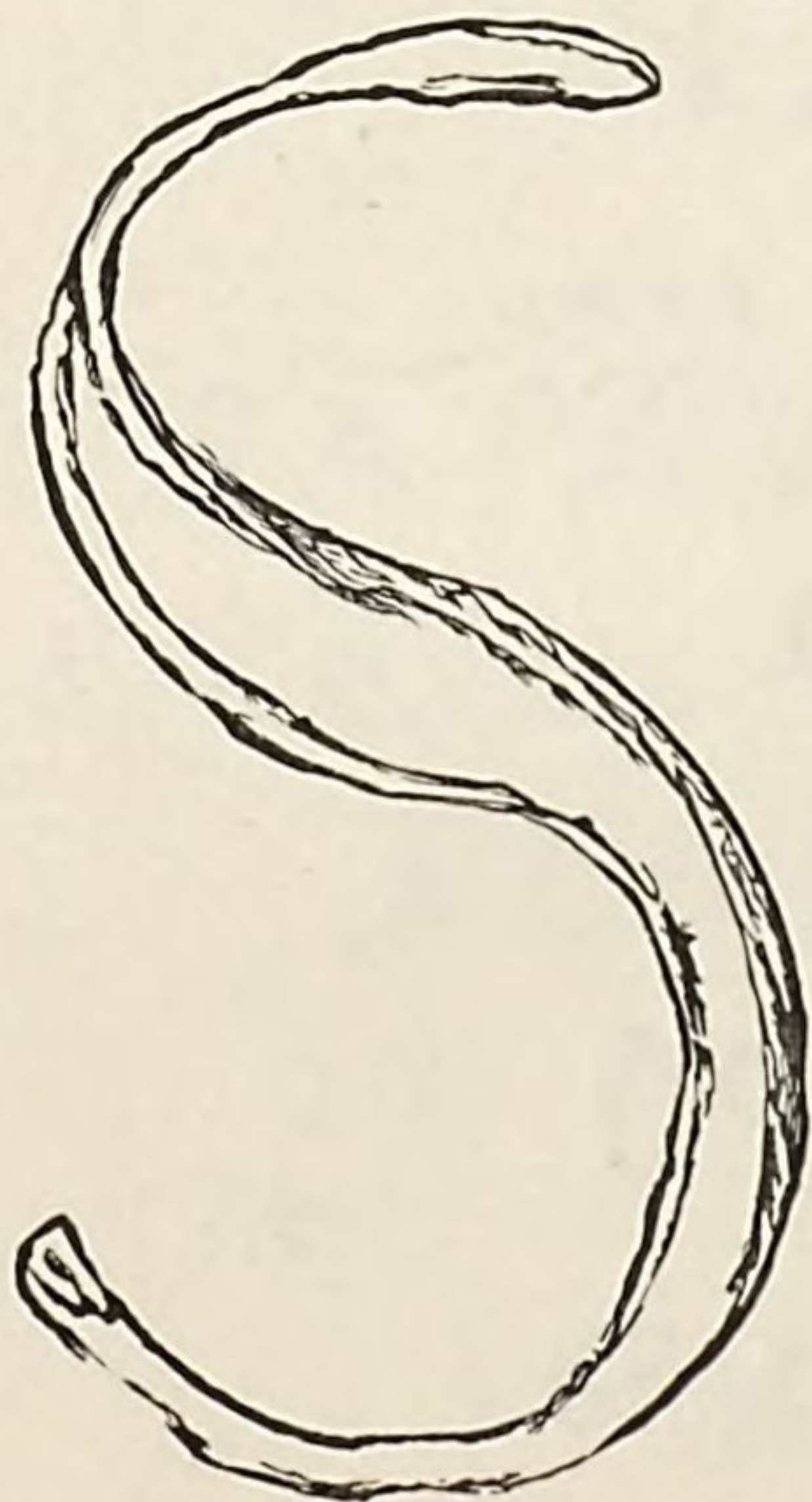
FORTUNATUS PHILLIGELLUS
P. ASCIANI 1578 DIES
30 AUGUSTI.

No. 56.

On a plate, Passalagua Collection,
blue and yellow leafage and central coat
of arms.

DUCHY OF URBINO

PESARO



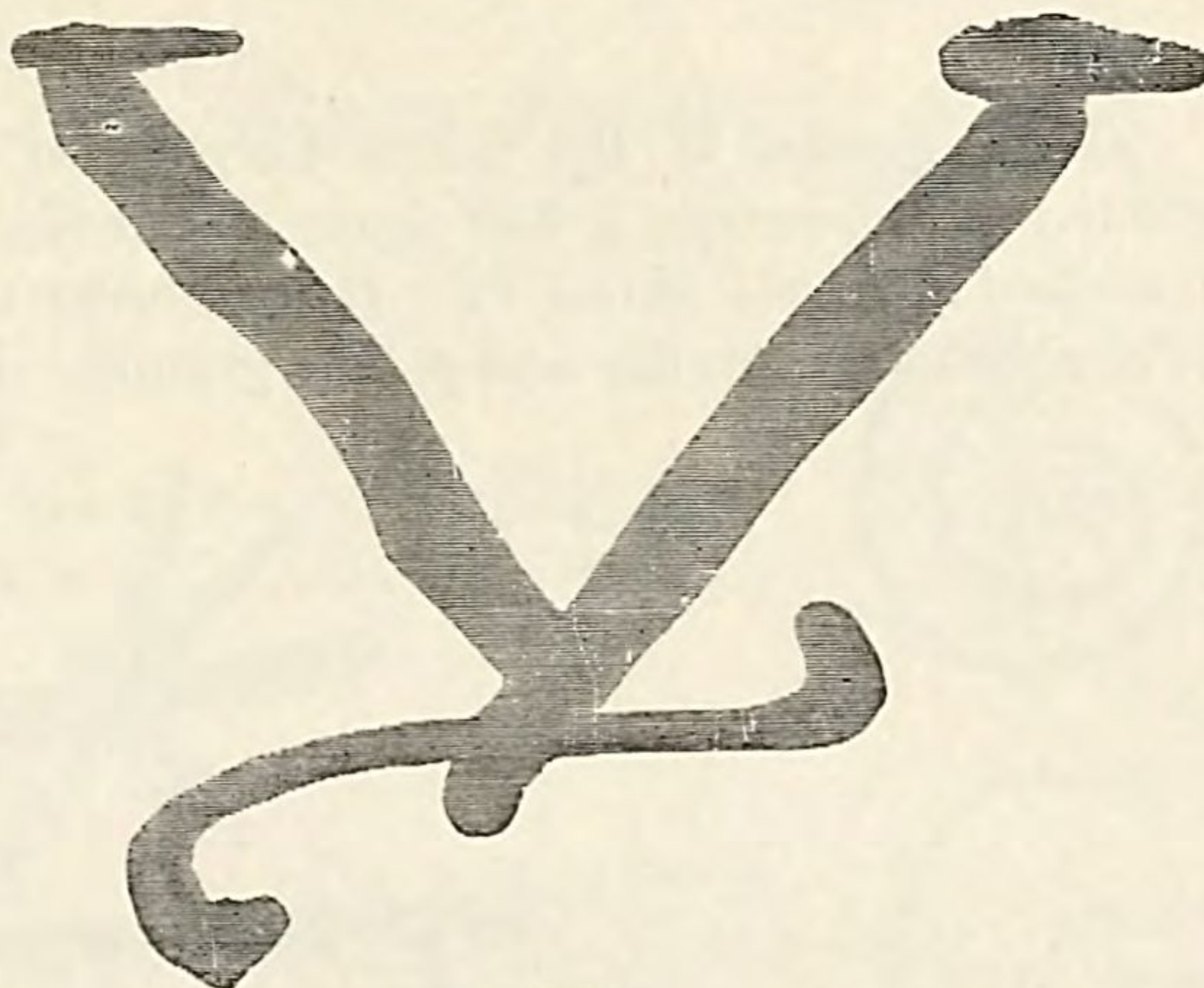
No. 57.

On a *bacile* in the British Museum, subject a half-length female portrait, with a scroll inscribed, 'PER · DORMIRE NON · S · AQVISTA.' Scale border of yellow, orange, &c.; the Gubbio scroll in black also occurs on the reverse.

PESARO.

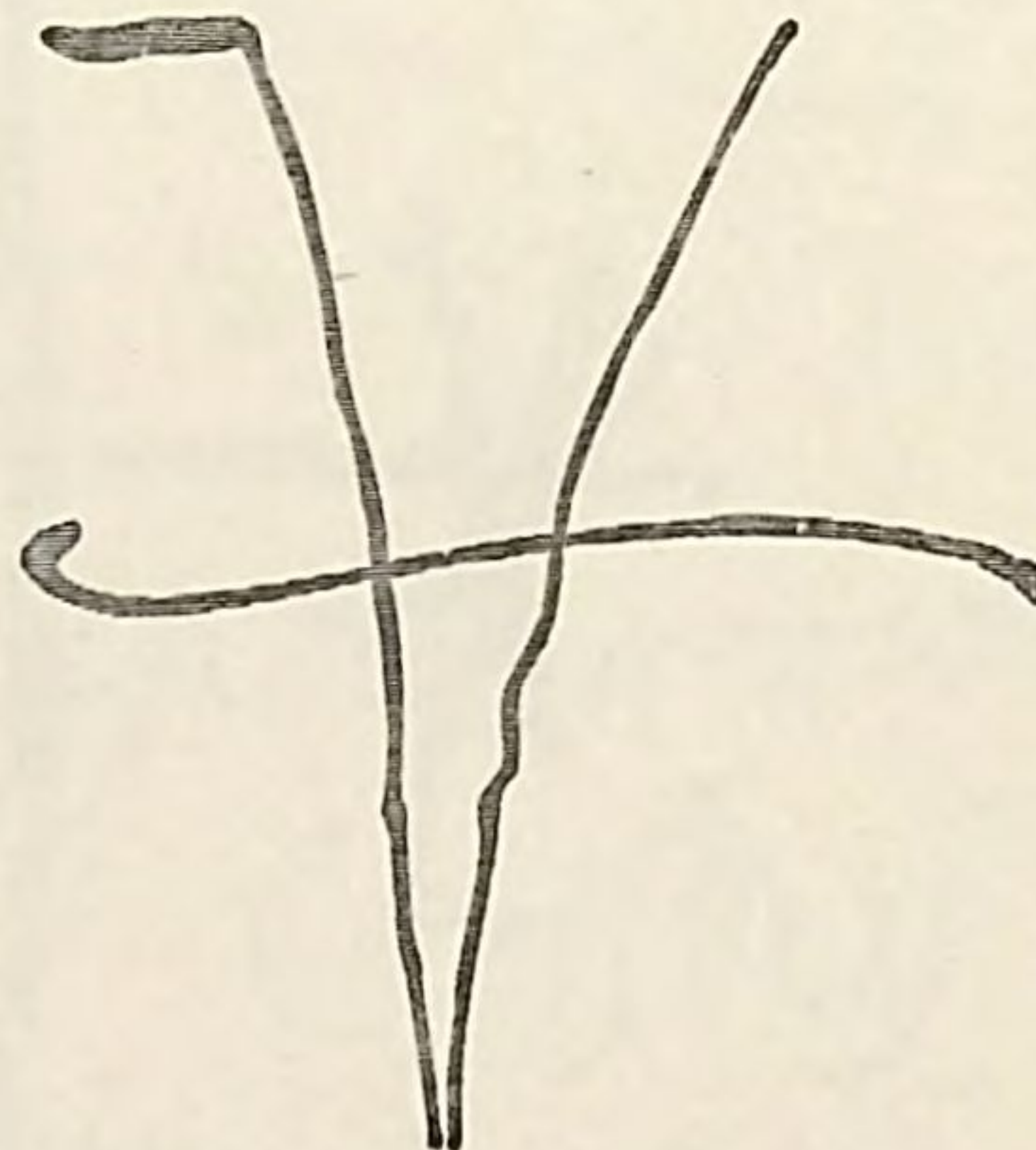
No. 58.

On a circular dish in the South Kensington Museum, 2595. '56. In the centre an equestrian figure galloping with lance in hand; border a *quartiere* in compartments of scale work and scroll foliage, all painted in colour on the white ground. Reverse, coarse yellow glaze and the mark in black. Pesaro or Viterbo? About 1520-30.



No. 59.

On a plateau for an ewer in the South Kensington Museum, 3030. '55. On raised centre the profile bust of a woman, with the letter B; inner border of rayed compartments filled with scale work and foliation on orange and yellow ground. A garland of fruit on the rim. Reverse, blue and orange concentric lines and monogram. Pesaro or Viterbo? About 1510.



No. 60.

This mark appears on a plate stated by Dennistoun, in his History of the Dukes of Urbino, as of the ancient Pesaro fabrique; it is in the Museum at The Hague. We place the mark here, doubting as to whether it ought not to be among those of the first section in the Gubbio class; we do not recollect having seen the piece in question. Pungileoni refers to one having the letters G. A. T. interlaced.

C · H · O · N

No. 61.

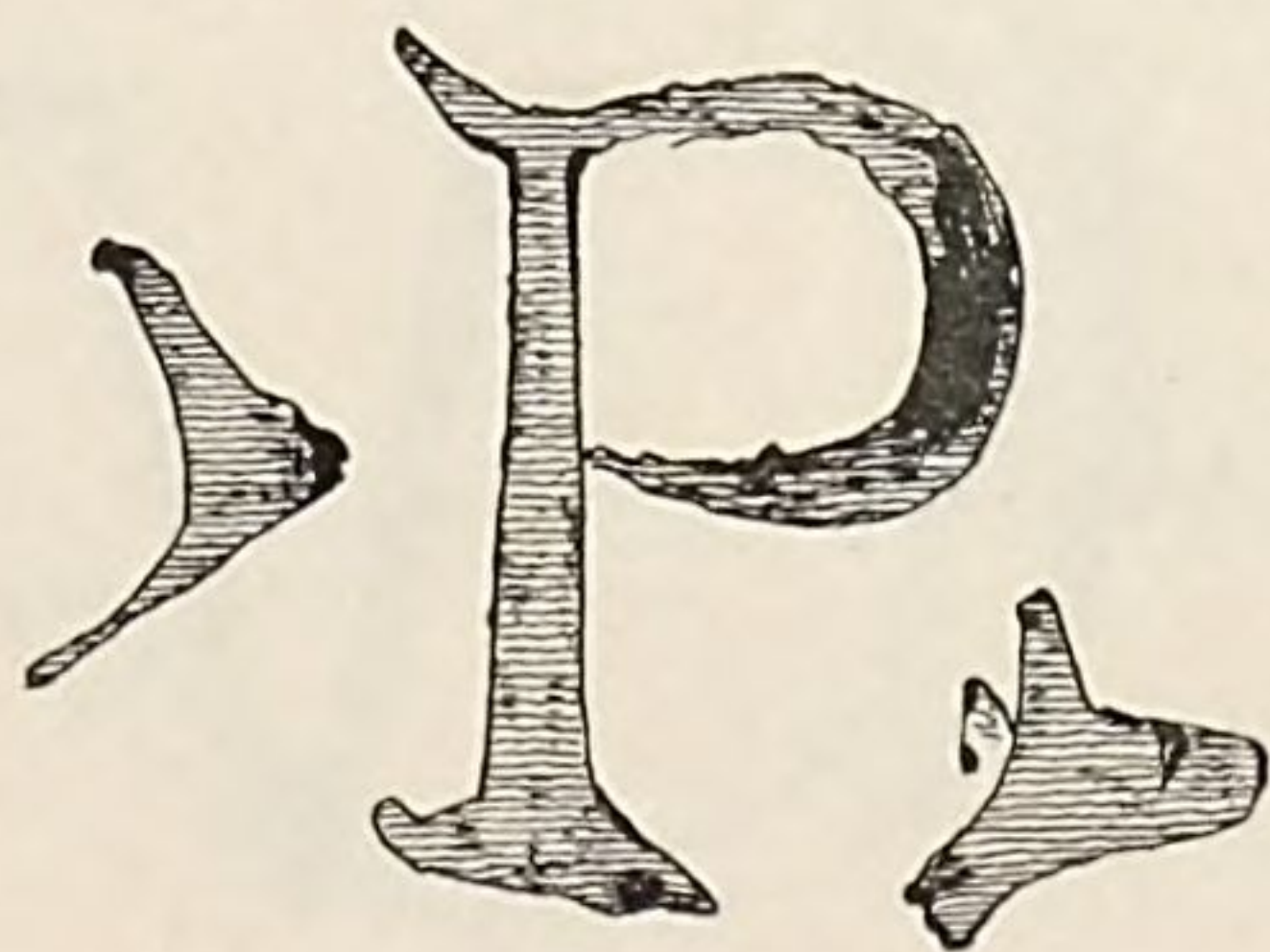
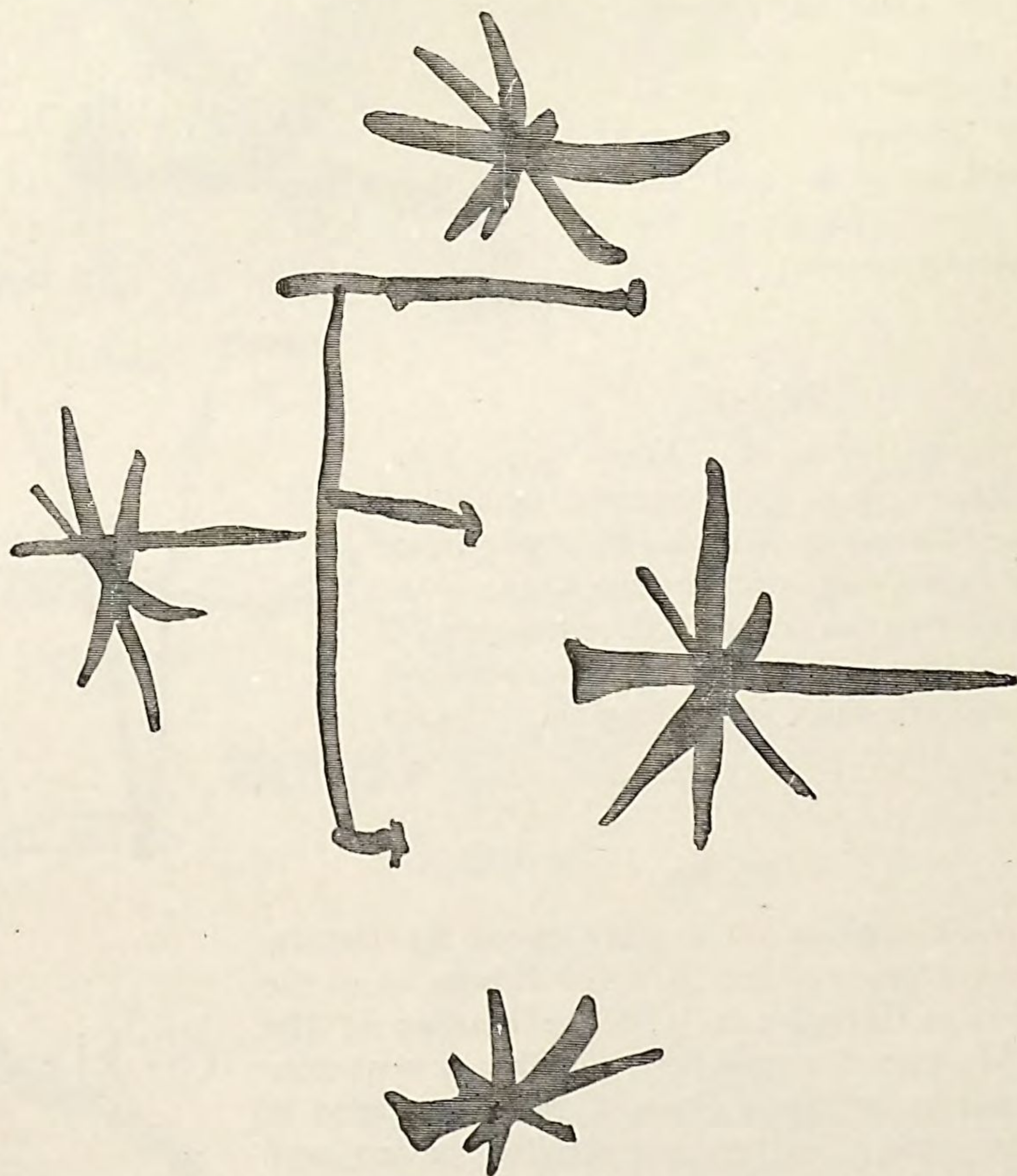
On a plate, sixteenth century: bust of a woman. 'Achal i doni' on a banderole. Pesaro. (De Mély, p. 42.)



PESARO.

No. 62.

On a plateau in the South Kensington Museum, 4078. '57. On dark blue ground in the centre, a half figure, in profile, of a lady richly dressed; banderole inscribed: *SVANNA BELLA VÂ*. Inner border of flowers and pellets, and outer one of oval beads on orange and yellow ground. Pesaro or Faenza? About 1500-10.



No. 63.

On a piece, No. 2873 in the Hôtel Cluny. (De Mély.) Pesaro?

PESARO.

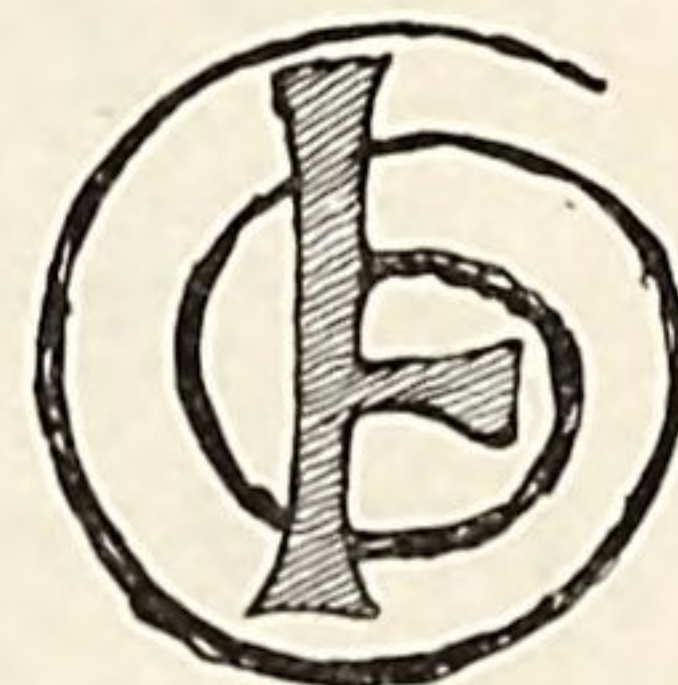
No. 64.

On a deep round plate. Arms of Pope Paul III (Farnese).
Pesaro? (Castellani Collection.)



No. 65.

Incised on back of a plate. A young woman playing viol;
fruit and foliage on the border. Pesaro? (Castellani Collection.)



No. 66.

On a large round plate, *bacile*. Bust of a woman with
winged crown; on a banderole, 'NON . bene. Prototo. Vedit.
A U R.' Palmettes, &c., of various colours. Pesaro? (Castellani
Collection.)



1540

No. 67.

Inscription on the reverse of a
tazza in the Ashmolean Museum,
Oxford (Fortnum Collection), repre-
senting the creation of animals. Lan-
franchi fabrique, Pesaro.

Chriarute aniam
Callis Christus
fatto in pesaro

No. 68.

Is on the reverse of a
fruttiera, now in the British
Museum, from the Fortnum
Collection, and important as
a typical example of the pro-
duce of the Lanfranchi *bodega*,
perhaps painted by Maestro
Girolamo.

Cicerone et julie' cesar
cuado idete le lege 1572
in la bodega d' mastra
girolamo da le gabico
In pesaro

PESARO.

fatto in pesaro 1542
 in dote galbi mo gironimo
 vasov o
 iachomo pinser

Il pianeta di Marte
Fatto in Pesaro 1542
Fato in bottega di Mastro
Gironimo Vasaro. I. P.

1550 Terencio fecit questo piatto fu
 fatto in la bottega di Mastro Baldassar
 Vasaro da Pesaro, e fato per mano di
 Terenzio, fiolo di Mastro Matteo
 Boccalaro.

La chacua d'elporcho
chalidonico
fatto in Pesaro 1541.

Oratio solo contro la Toscana
tutta. Fatto in Pesaro 1541.

De pica e
 do circa
 fatto in pesaro

No. 69.

On the reverse of a plate in the Museum of the University of Bologna, representing nymphs at the bath; it is by a less able hand than the last, that of 'jachomo,' son of Maestro Girolamo.

No. 70.

Plate referred to by Passeri. The planet Mars.

No. 71.

On a 'coppa amatoria' referred to by Passeri. Cupid centre, border of trophies on blue ground.

No. 72.

On a plate in the Museum at Pesaro, Massa Collection. Facsimile of inscription in Molinier, Maj. Ital. en Italie, p. 112.

No. 73.

On a plate with the arms of Gozzi of Pesaro: was in the Spitzer Collection.

No. 74.

Is upon a plate in the British Museum, representing Circe and her companions changed into hogs.

PESARO.

No. 75.

By the same hand, probably both careless works of 'jachomo'; it is also in the British Museum.

come a palle
polse Lameca
A ATGATO
fama m
pesaro

No. 76.

Is the mark of Casale and Caligari, and of the painter Pietro Lei, who established a work at Pesaro in 1763; it occurs on the saucer of a broth basin in the Ashmolean Museum, Oxford (Fortnum Collection).

A: A

Pesaro
1765

P. P. L:

No. 77.

On a jug with bright flowers and Greek inscription, in British Museum. Pesaro, by Casali and Caligari. A similar mark on a similar jug is in the Ashmolean Museum (Fortnum Collection).

Nº. 2.

C¹. C.

No. 78.

These letters may be the mark of Francesco de' Fattori of Pesaro, eighteenth century.

F. F.

M. de Mély, in his *Céramique Italienne*, gives several marks unknown to us, and which we refer to on his authority; we cannot, however, accept the first four, believing them, probably, to be of Gubbio rather than of Pesaro; we refer to the scrolls and the ill-formed letter N.

The fifth can only refer to the master Pietro Perugino, from whose painting the subject of the piece is copied.

The tenth and eleventh we can only suppose to be ornamental.

The twelfth, a capital G, may perhaps be of Caffaggiolo or, if lusted, Gubbio.

The thirteenth may refer to the contents, if it be a pharmacy vase.

No. 14 seems to be the same referred to by Molinier (page 108) on a lusted *coupe*, Alexander placing Homer's works in the coffer of Darius, No. 306 Pesaro Museum, which he ascribes to Urbino.

PESARO.

The fifteenth, given by Greslou, is probably the same as that indifferently rendered as No. 191 in Genolini.

The remainder are marks on wares of the last century difficult to appropriate with accuracy.

Signor Genolini gives copies of some marks, without stating whence he adopts them, or on what pieces they occur. We do not reproduce, and can only report them on his authority.

His No. 180 is a large foliated monogram in which the letter B is most prominent. ? of Pesaro.

No. 187 is probably a reduction of the larger capitals I. P. occurring on some plates attributed to Siena.

No. 188. A large P, but probably reduced from the mark on a plate in the Hôtel Cluny, No. 2873.

No. 190. The capital letters O and A with a cross between, and the date 1582.

No. 191 probably adopted from Greslou. ? of Pesaro.

No. 192. A circle, or letter O, having four smaller surrounding ones at top and bottom, and one on each side.

No. 196 reads ell : r . PC, P, 1757.

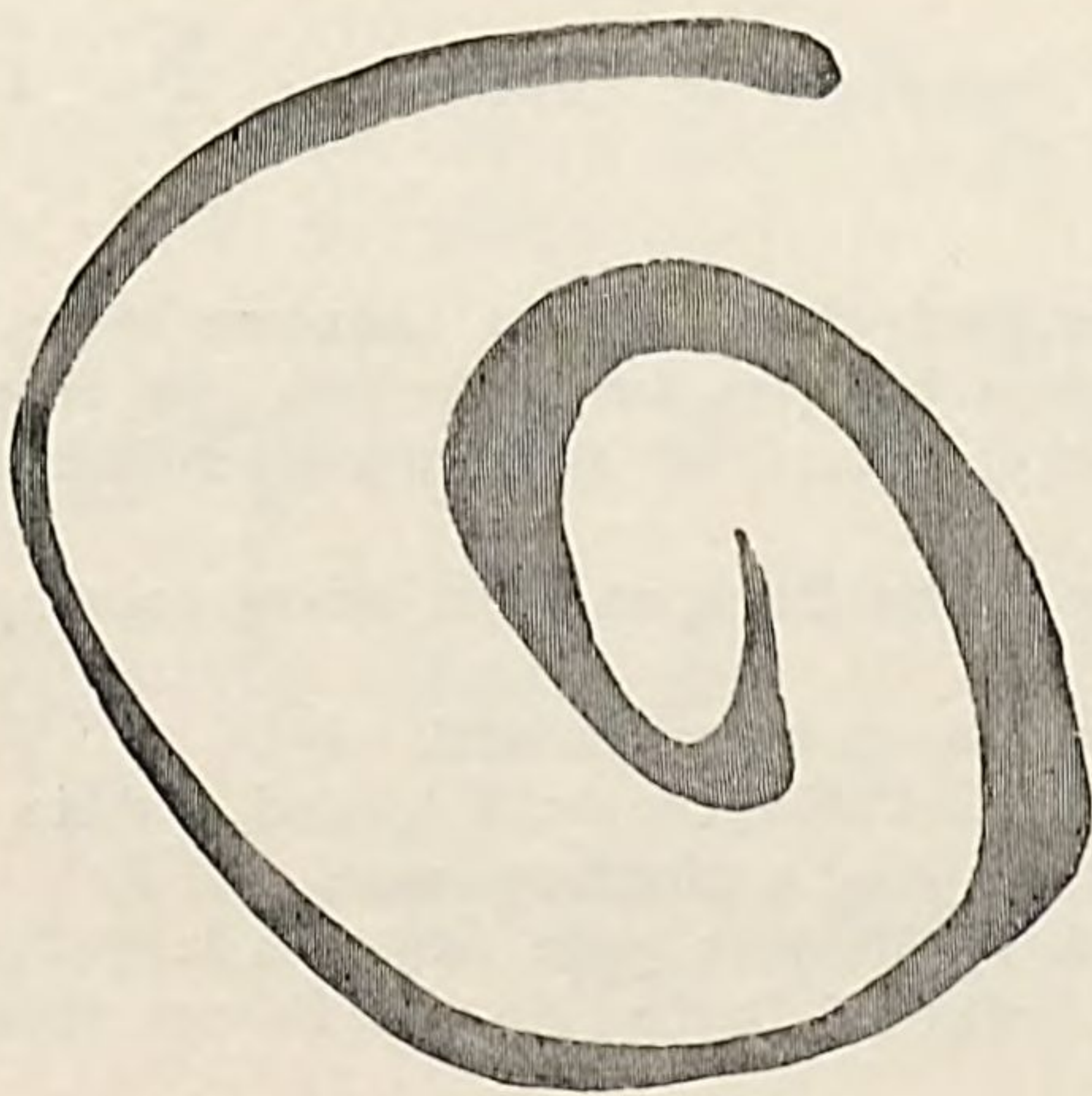
No. 197. Pesaro 1771.

GUBBIO

No. 79.

GIORGIO LOMBARO
1493

On a devotional plaque in the British Museum, the gift of Sir J. C. Robinson. The Virgin and Child group, painted in colours but without lustre. Gubbio?



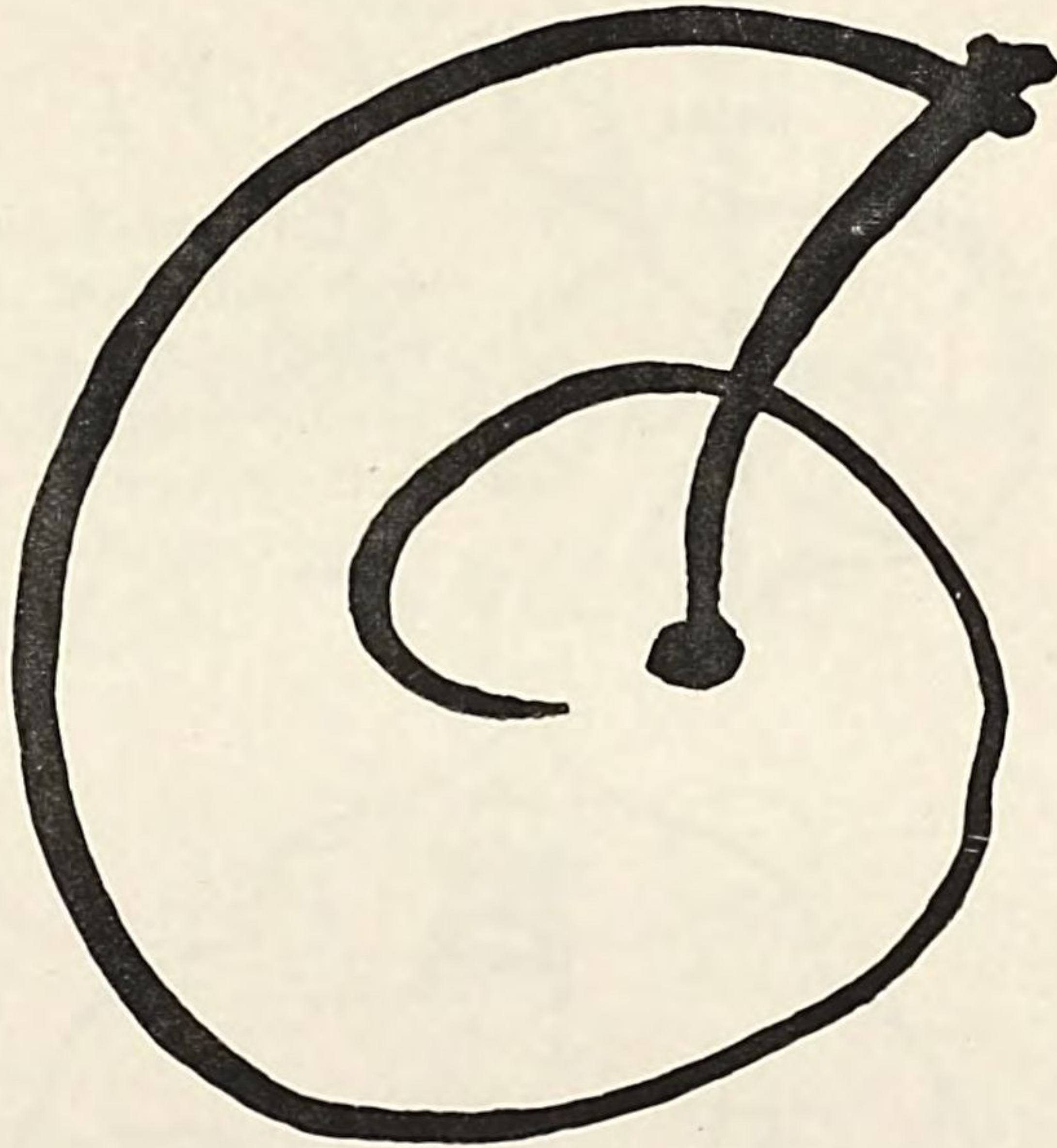
No. 80.

On a circular dish. *Bacile*. In the South Kensington Museum, 3035. '53. Lustred *Mezza Majolica*. Profile portrait of a lady; inscribed scroll 'ASAI AVAZ ACHI FVRTVN APAS A'; border a *quartiere*, in alternate compartments of foliated ornament and scale-work. Reverse, coarse yellowish-white glaze, on which are two scrolls painted in grey blue. Pesaro, Diruta, or Gubbio? About 1490-1500. Diam. 16½ in.

GUBBIO.

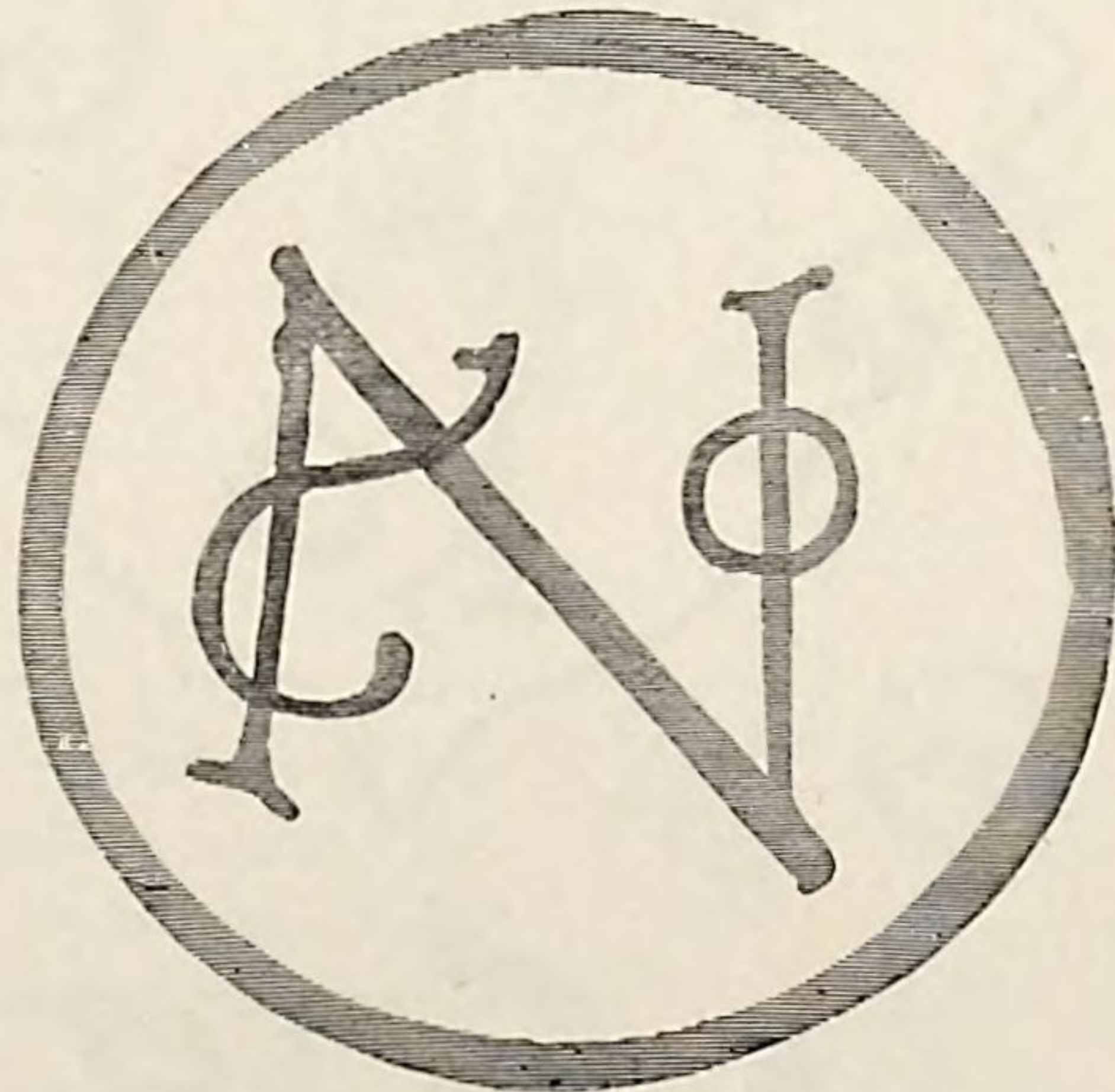
No. 81.

On a circular dish. *Bacile*. In the South Kensington Museum, 7682. '61. Lustred ware. *Majolica*. Two equestrian figures in richly decorated armour, one bearing a lance, the other a banner; border of foliated ornament; the design, outlined with manganese black and shaded with grey, is entirely in gold lustre on white ground. Reverse, yellow glaze, with mark in centre in manganese black. Probably Gubbio. About 1490-1500. Diam. $14\frac{3}{4}$ in. (Soulages Collection.)



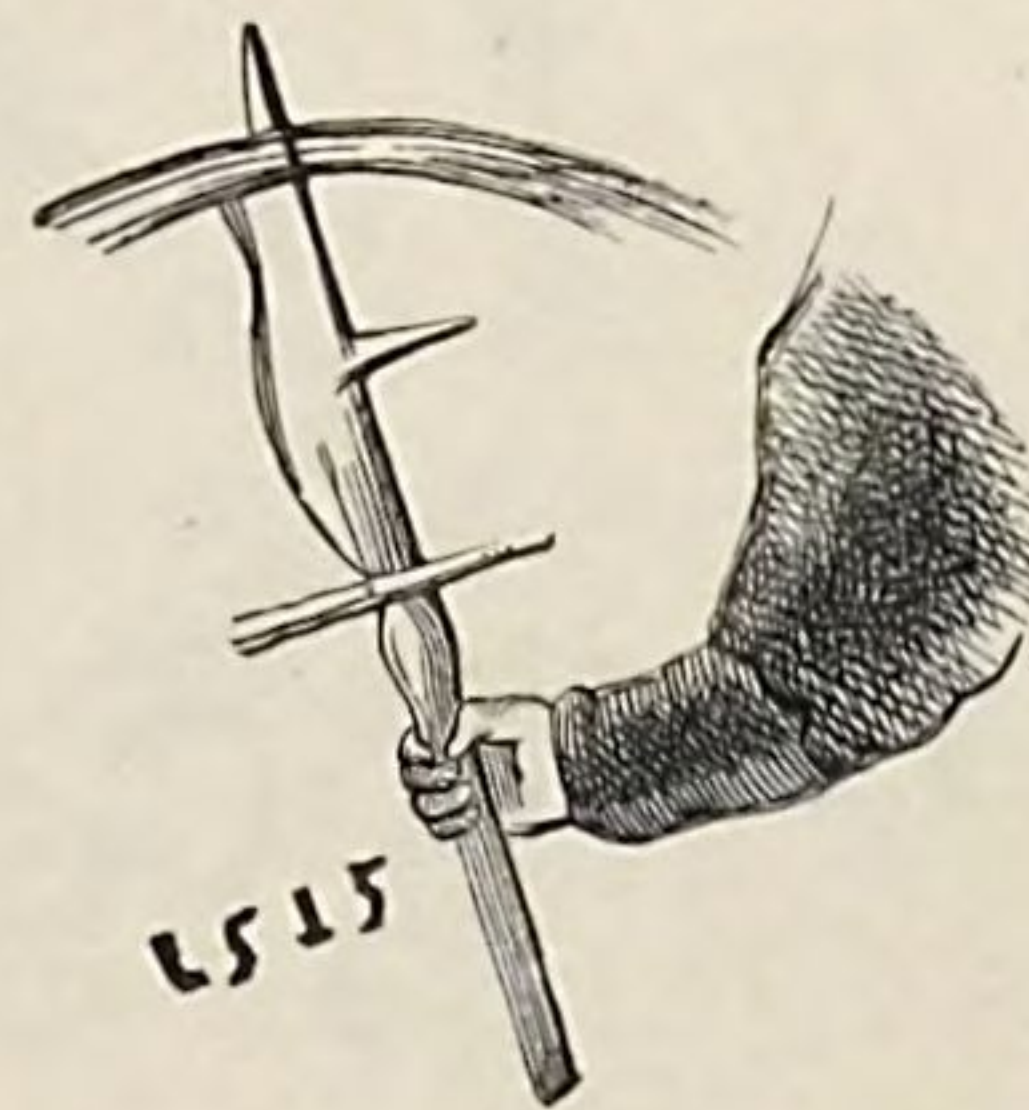
No. 82.

This monogram occurs in lustre colours on the back of a plateau, with female profile bust on a raised centre, of the well-known early type richly lustred. Gubbio? or Diruta. In the British Museum.



No. 83.

On a plate formerly in Casa Piccini at Gubbio, and lost sight of from the Bernal Collection. The arm, sword, &c., are in ruby lustre, the date in blue, Gubbio scrolls round the border in gold. The subject is Abraham's sacrifice.

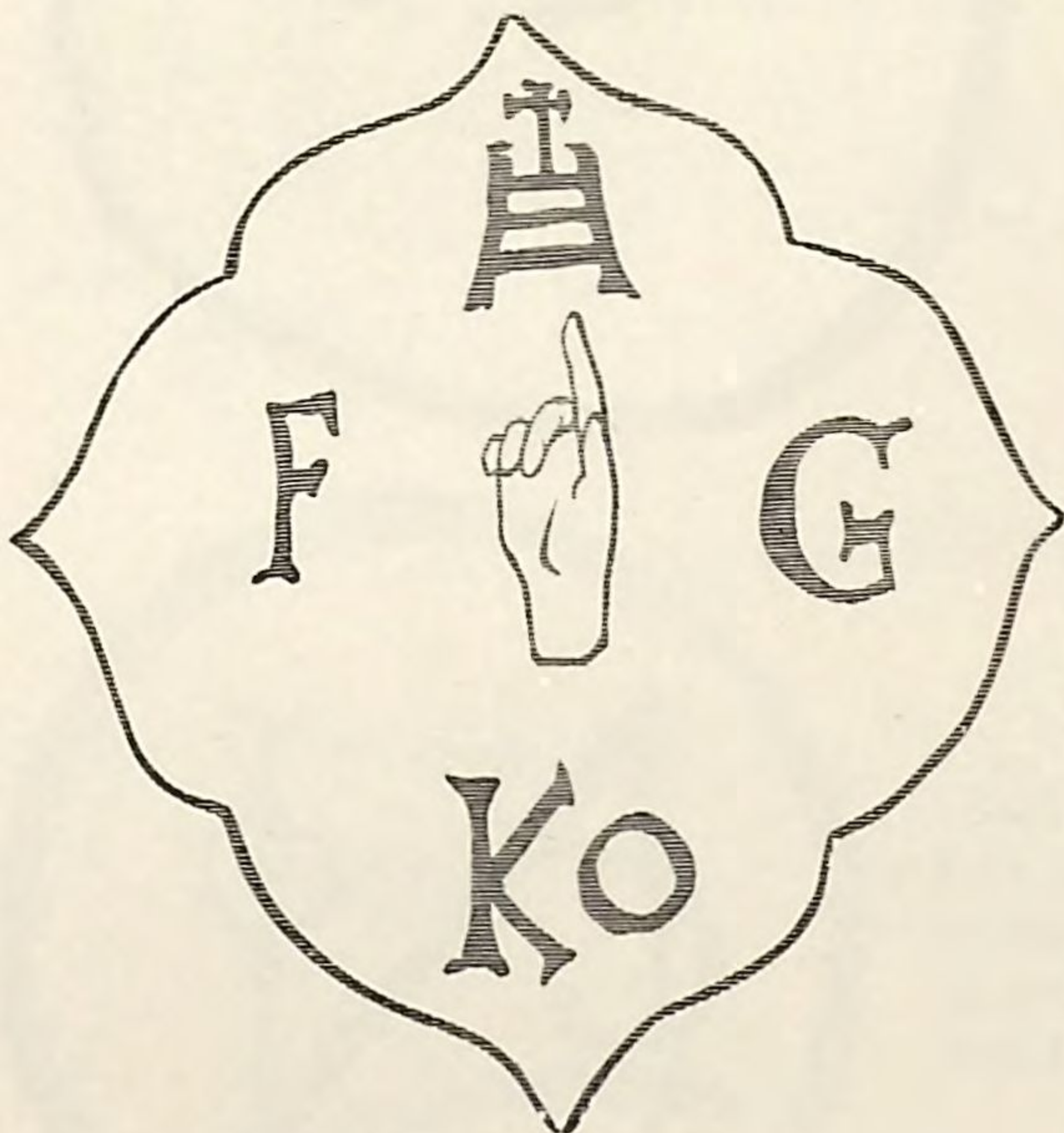


GUBBIO.



No. 84.

On a small plate of early period, central medallion with half figure of a bishop (S. Petronio or Ubaldo); border of leaf ornament in rigid style, carefully drawn in blue outline and lusted with ruby and gold, formerly in the possession of Monsignor Cajani at Rome, since in the Castellani Collection.

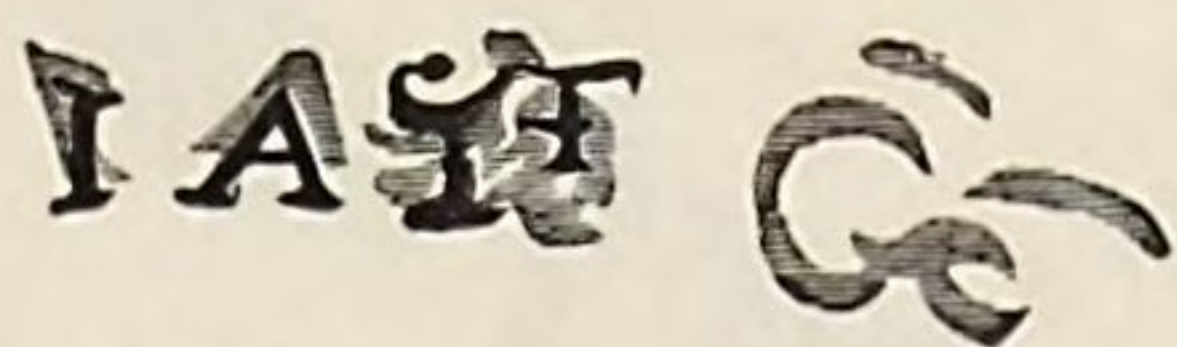


No. 85.

The centre of a 'tondino,' one of a service of great beauty in the British Museum, is occupied with this combination of initials and emblems which may be the owner's rather than the maker's mark; the date 1518 is at back.

1518

No. 86.



On a *Scodella*. Hunting subject, naked men on horse-back with dogs, &c., in manner of Pollaiuolo about 1525; lettering in blue washed round with lustre; the G in ruby. From Castellani Collection to Spitzer.

GUBBIO.

No. 87.

On a tazza in the South Kensington Museum, 401. '54. On a square centre, framed in ruby lustre and dated 1518, St. Francis receiving the Stigmata. At the angles are four cherubs' heads, trophies of arms filling the intervening spaces on pale blue ground, all richly lustred. Reverse, concentric lines of ruby and radiating gadroons of gold lustre.

1519.
mar Giorgio
da Gubbio

No. 88.

On a plate in the South Kensington Museum, 8892. '63. On a dark blue ground a shield of arms, cherubs' heads, flaming cornucopiae, and a banderole inscribed 'VIVA . VIVA . in . ETERNUM'. Reverse, the initials, of M^o Giorgio in ruby lustre. Gubbio. About 1520. Diam. 9 $\frac{7}{8}$ in. (Soulages Collection.)

M G

No. 89.

An unusual form of the Giorgio monogram, perhaps accidental; it was on a plate formerly in the collection of the Baron de Monville. Somewhat similar marks occur, but with the G more developed; one dated 1520 was in the collection of Mrs. D. M. Davidson, and one dated 1522 in that of Mr. Amherst.

M G
1519

No. 90.

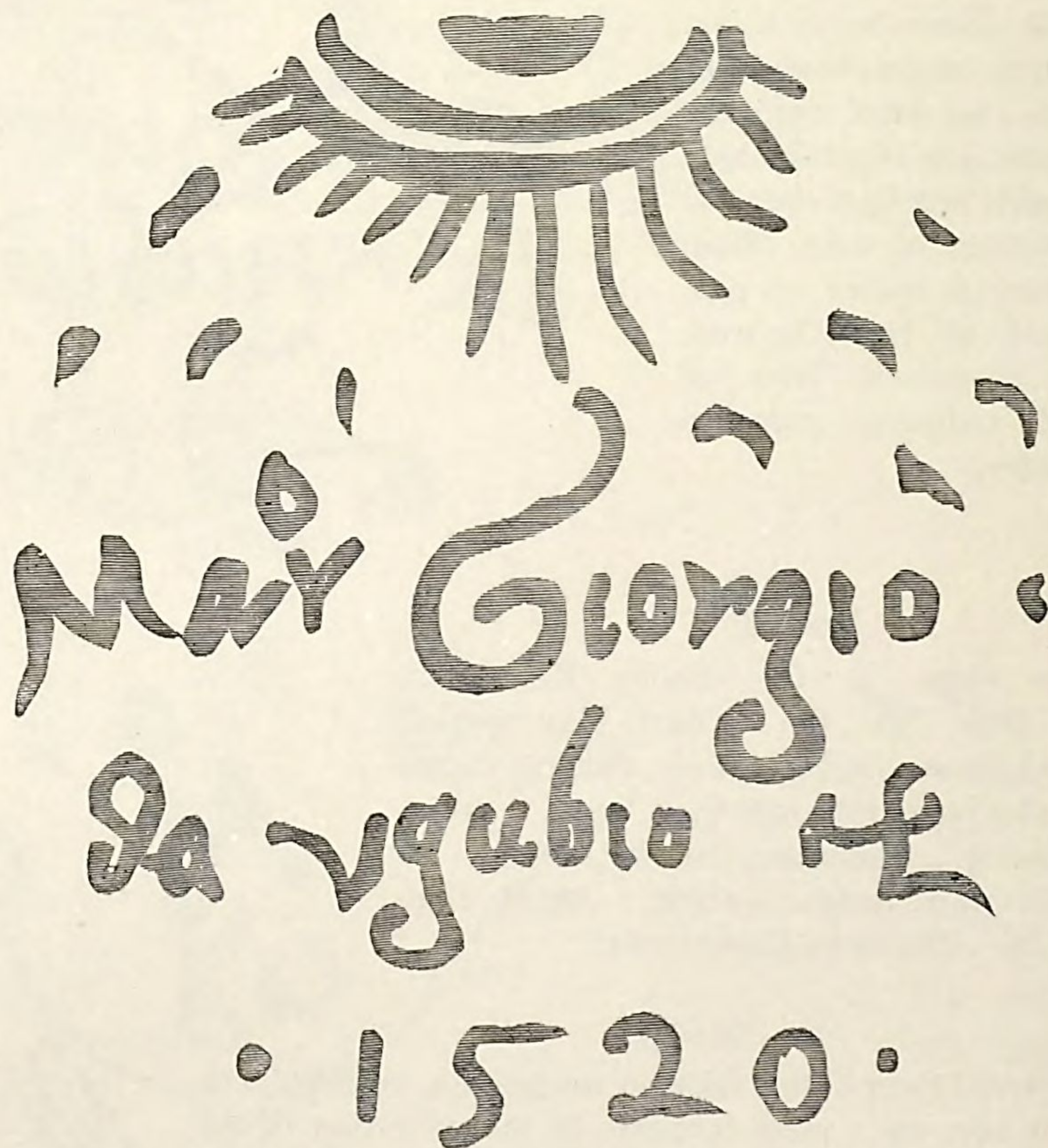
On the back of a tazza, said by Brancaloni to be in the 'Casa Tondi' at Gubbio, and referred to by Passeri; of remarkable porcellainous quality; foliage and *rabesche* in blue; yellow and ruby lustre. The form of the last letter corresponds with that of Mark No. 5.

Di 25 de
otobre
1519
M G

GUBBIO.

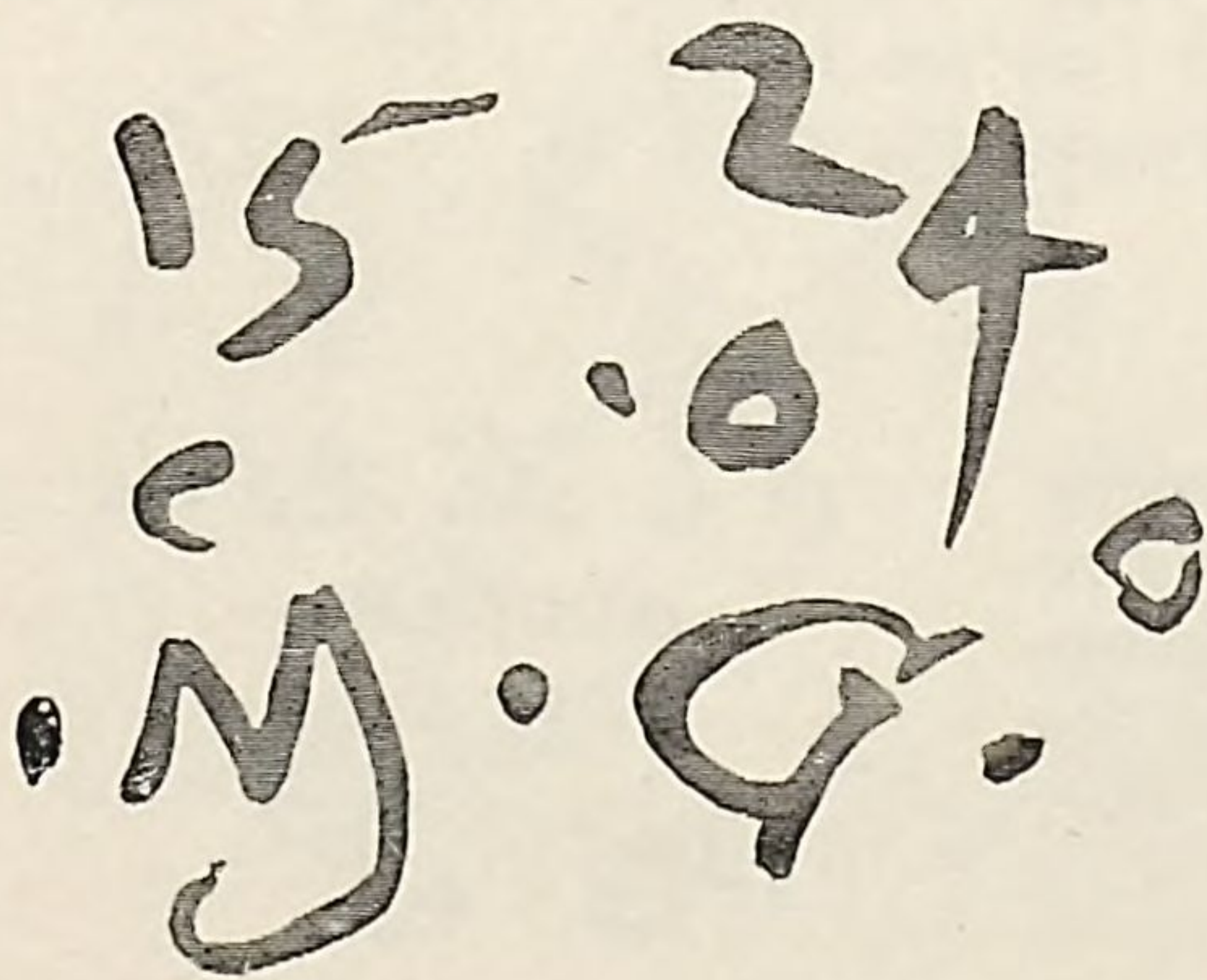
No. 91.

On a plate formerly in the possession of Signor Marnelli. Since sold at the Castellani sale, Paris, for £600, to M. Spitzer.



No. 92

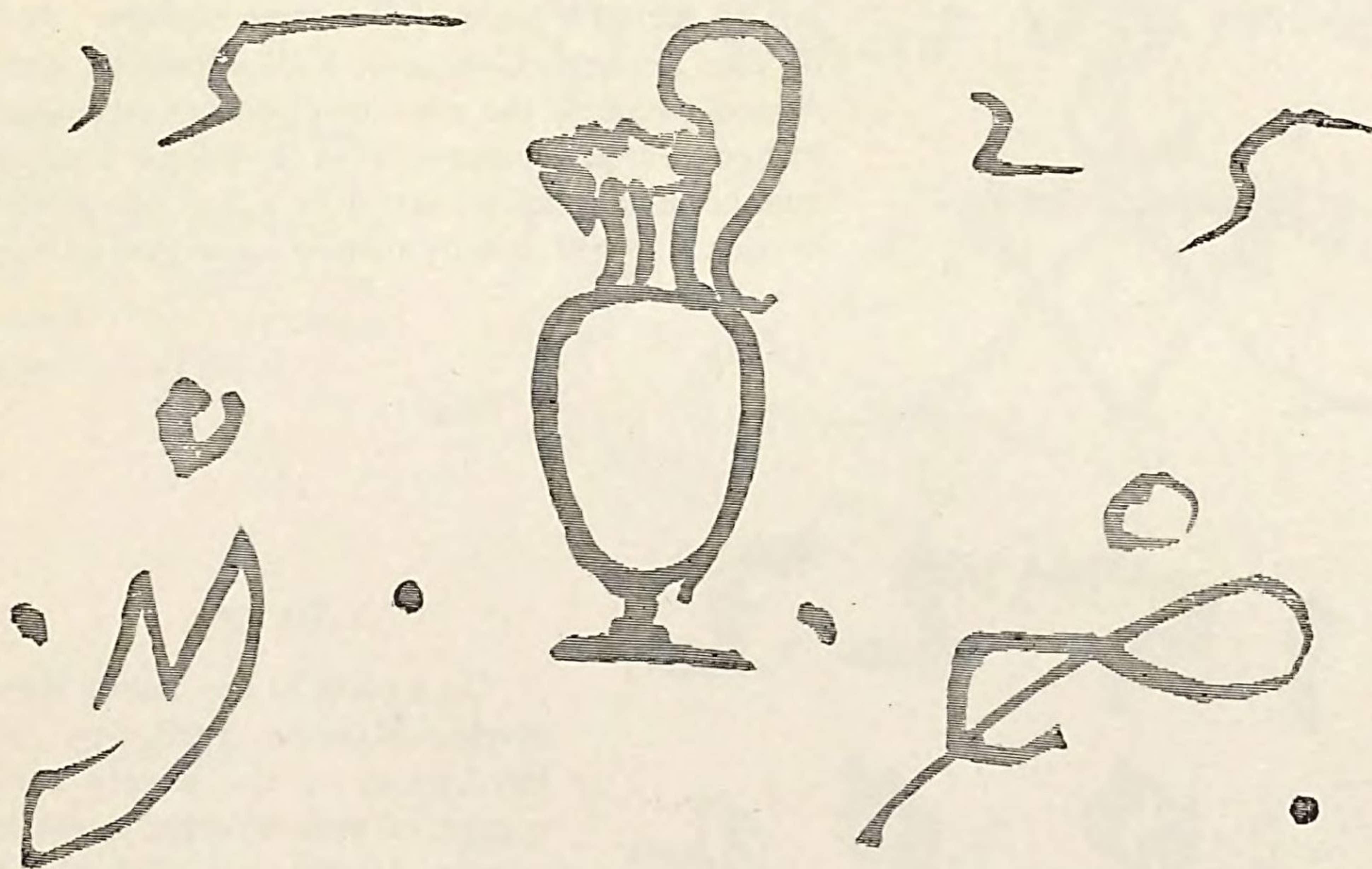
On a plate, with sunk centre, in the South Kensington Museum, 1789. '55. The subject of Diana and Actaeon covers the wide border; the side of the sunk centre is of golden lustre, and the bottom is filled by a medallion, cupid playing with a child's horn. Reverse, Monogram of Maestro Giorgio, and date 1524. Gubbio. Diam. 10 $\frac{5}{8}$ in. (Bernal Collection.)



GUBBIO.

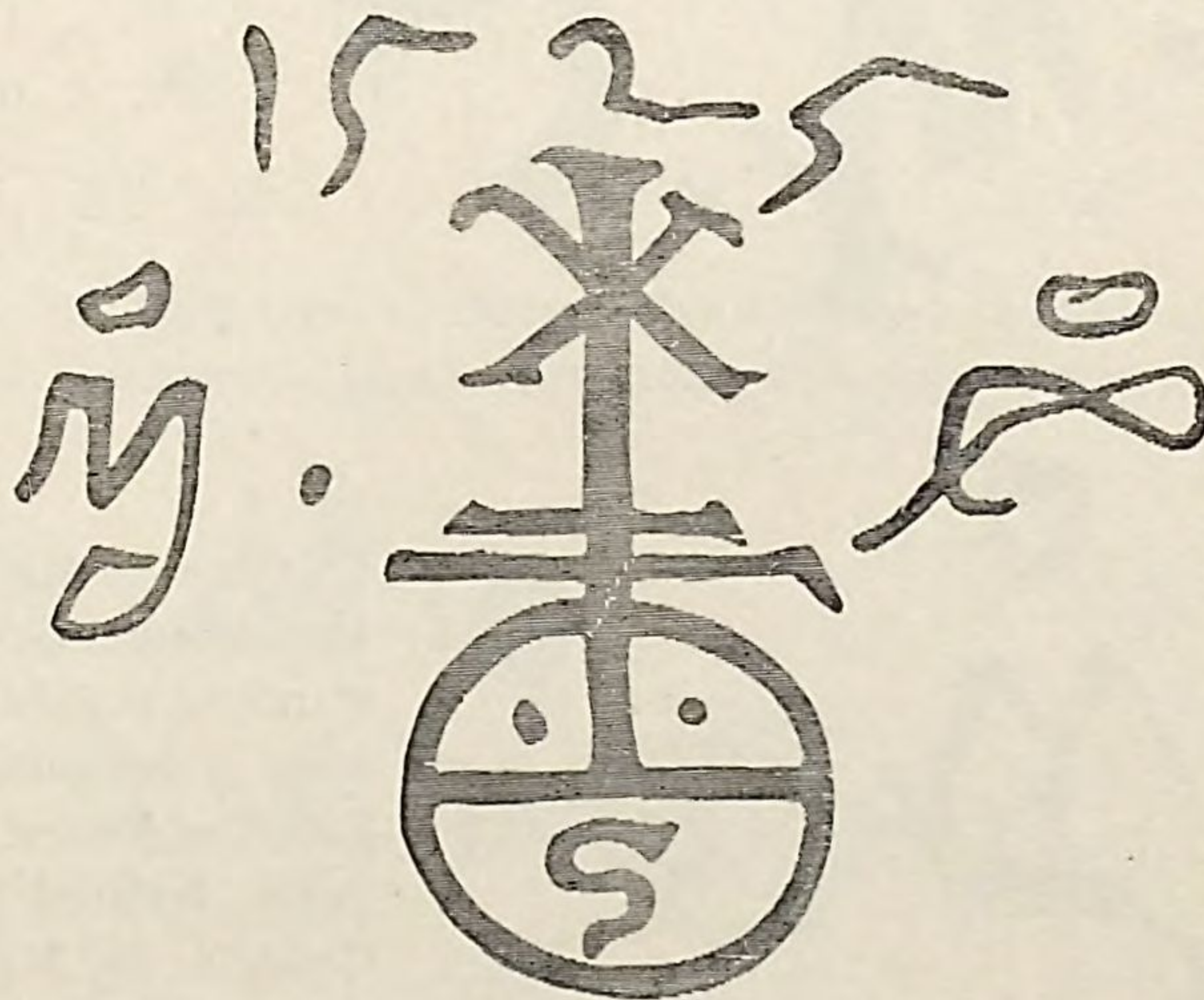
No. 93

On a fine dish formerly in the collection of Mr. Fountaine, of Narford Hall, from the Bernal, and now in that of Mr. Salting; referred to by Passeri. The subject is after a print by Robetta (1505, known as 'The Stream of Life.'

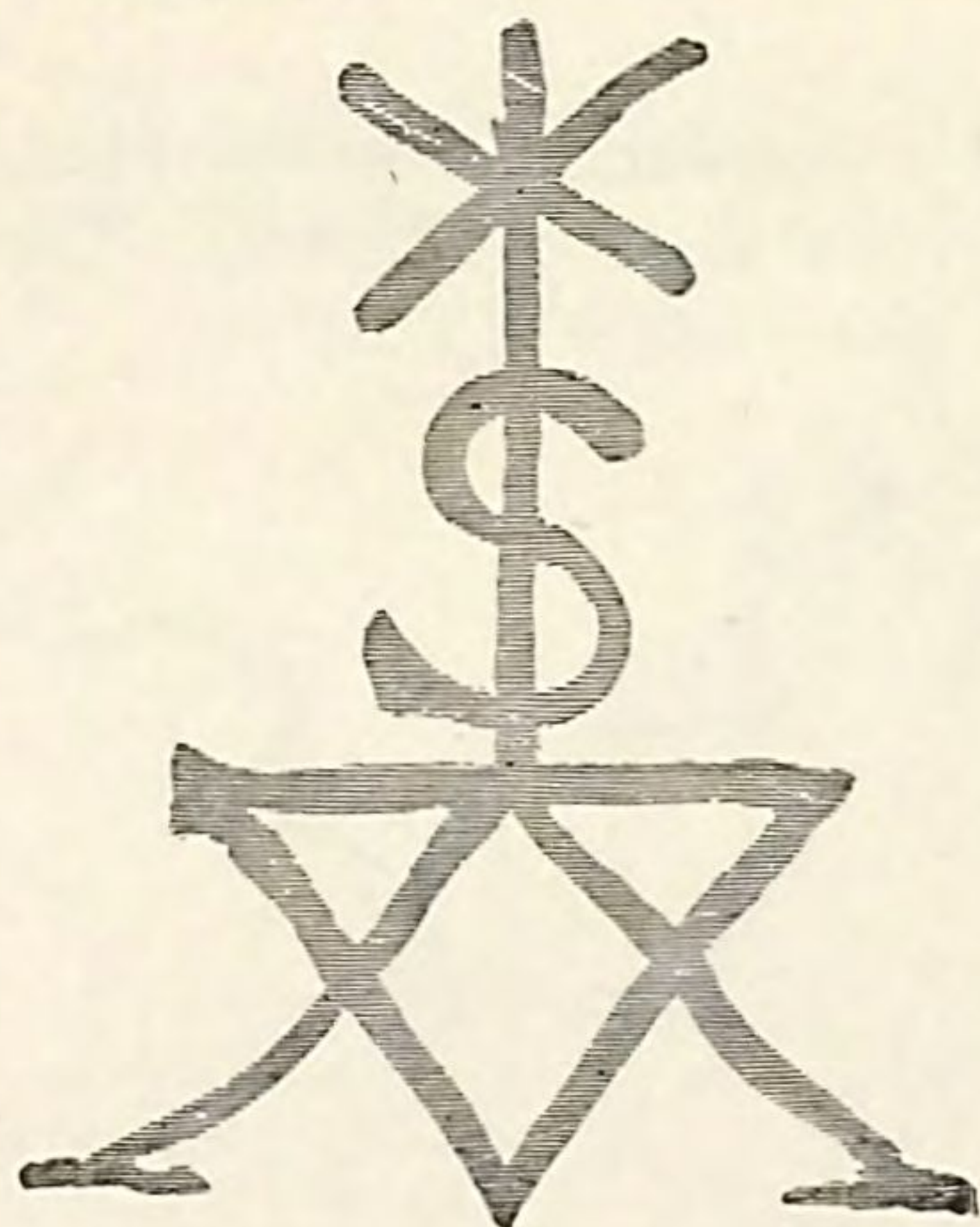


No. 94.

On several pieces of a service in the British Museum, one from the Henderson Collection; the central combination occurs painted on the face of two of the pieces, and not connected with the Giorgio monogram. That from which the mark was copied is dated 1524 on the face; it is seen on some of the coins of Perugia, and is doubtless the emblem or mark of the owner. Some of the pieces are in Giorgio's best manner.

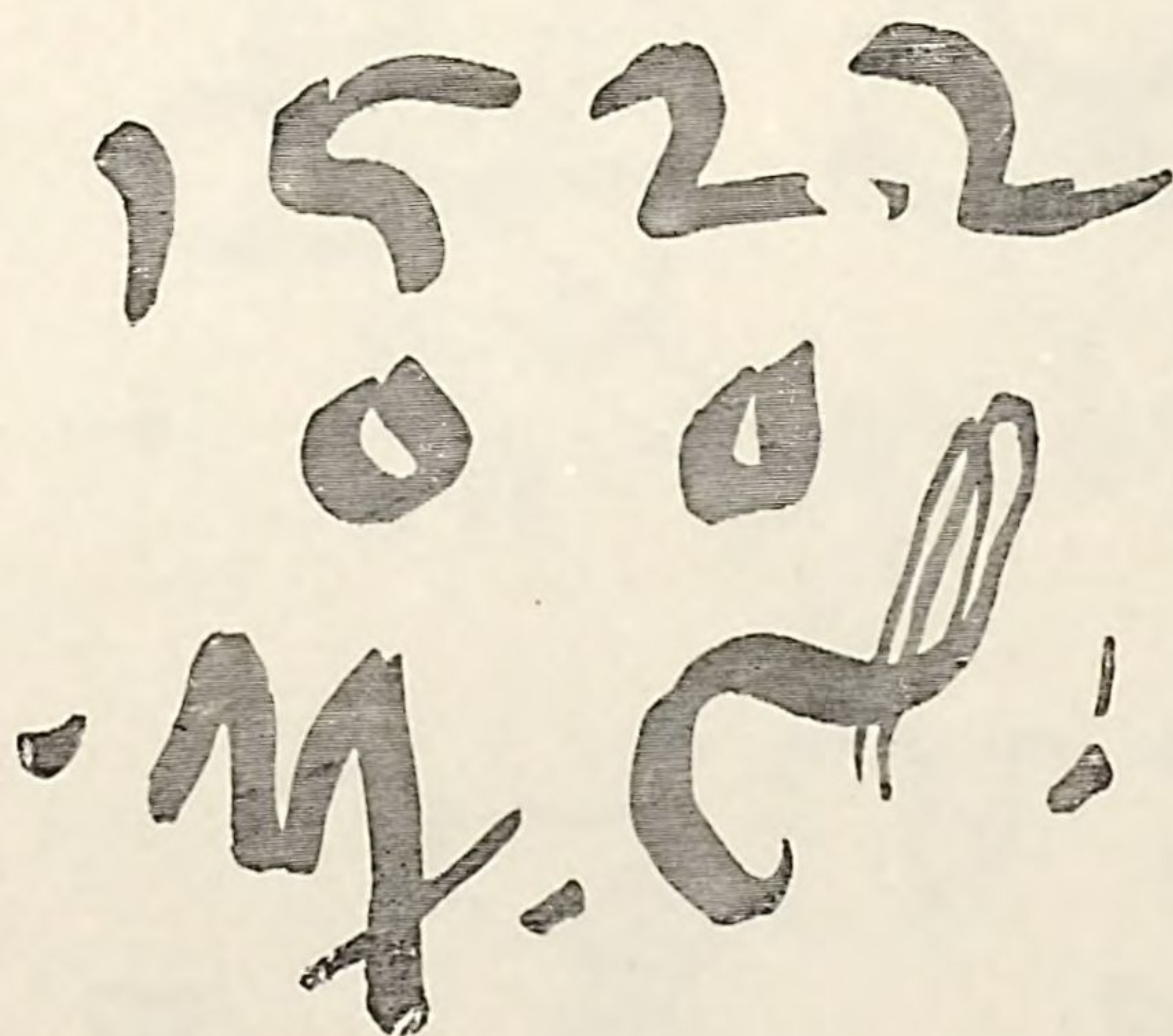


GUBBIO.



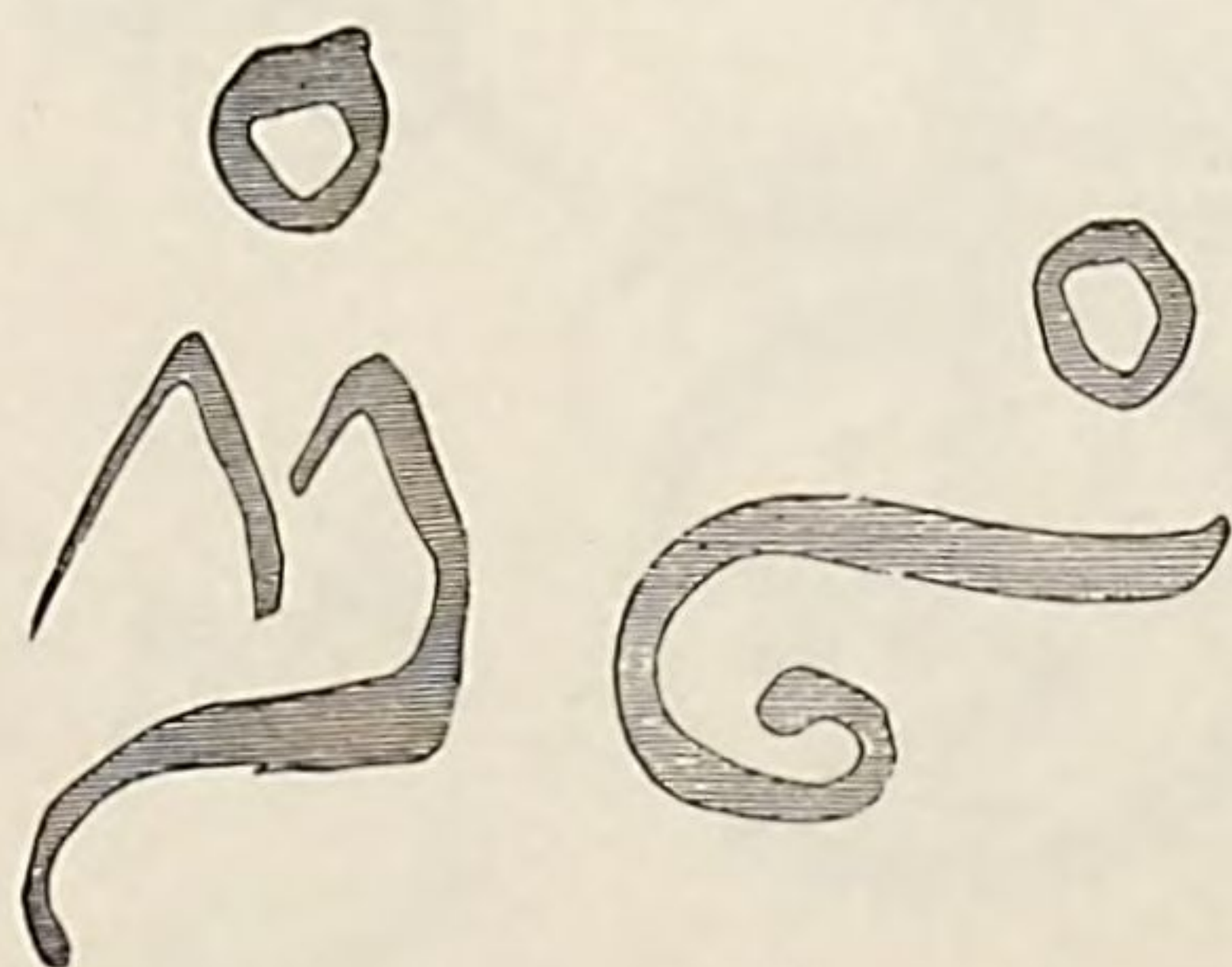
No. 95.

A similar emblem, perhaps a variety of the last on another piece of the same service. It is in the Louvre (Campana Collection, 9. 476). Almost precisely the same mark occurs on a plate, rather coarsely painted with a female portrait bust holding a flower, and with a leaf and flower border. It was sold by auction some years since.



No. 96.

On a plate in the South Kensington Museum, 1788. '55. At the bottom of the deeply sunk centre, of yellow lustre, a shield of arms, 'Gules on a chief argent, a porcupine'; border covered with the subject of the death of Pyramus. Reverse, scrolls, the monogram of M^o Giorgio, and date 1522, in ruby and gold lustre.



No. 97.

On a small *Fruttiera* in the South Kensington Museum, 8939. '63. A man and woman standing beside a stream and embracing, taken from a composition known as the 'Stream of Life,' engraved by Robetta (see No. 93). Reverse, foliated scrolls, and the mark in ruby. Gubbio. By Maestro Giorgio. Probably painted in 1525. Diam. $7\frac{3}{4}$ in. (Soulages Collection.)

GUBBIO.

No. 98.

On a plate, subject Jupiter and Semele. Painted and initialled in blue by Xanto, and lusted by Giorgio. Spitzer Collection.

1529
D^e Groue u Semele
M^o Giorgio
da Gubbio
f.l.r.

No. 99.

On a caudle cup. Bust of a man. Castellani Collection. Gubbio. Owner's or giver's name and G. Mo. for *botega*?

G: mo; Ado. doli

No. 100.

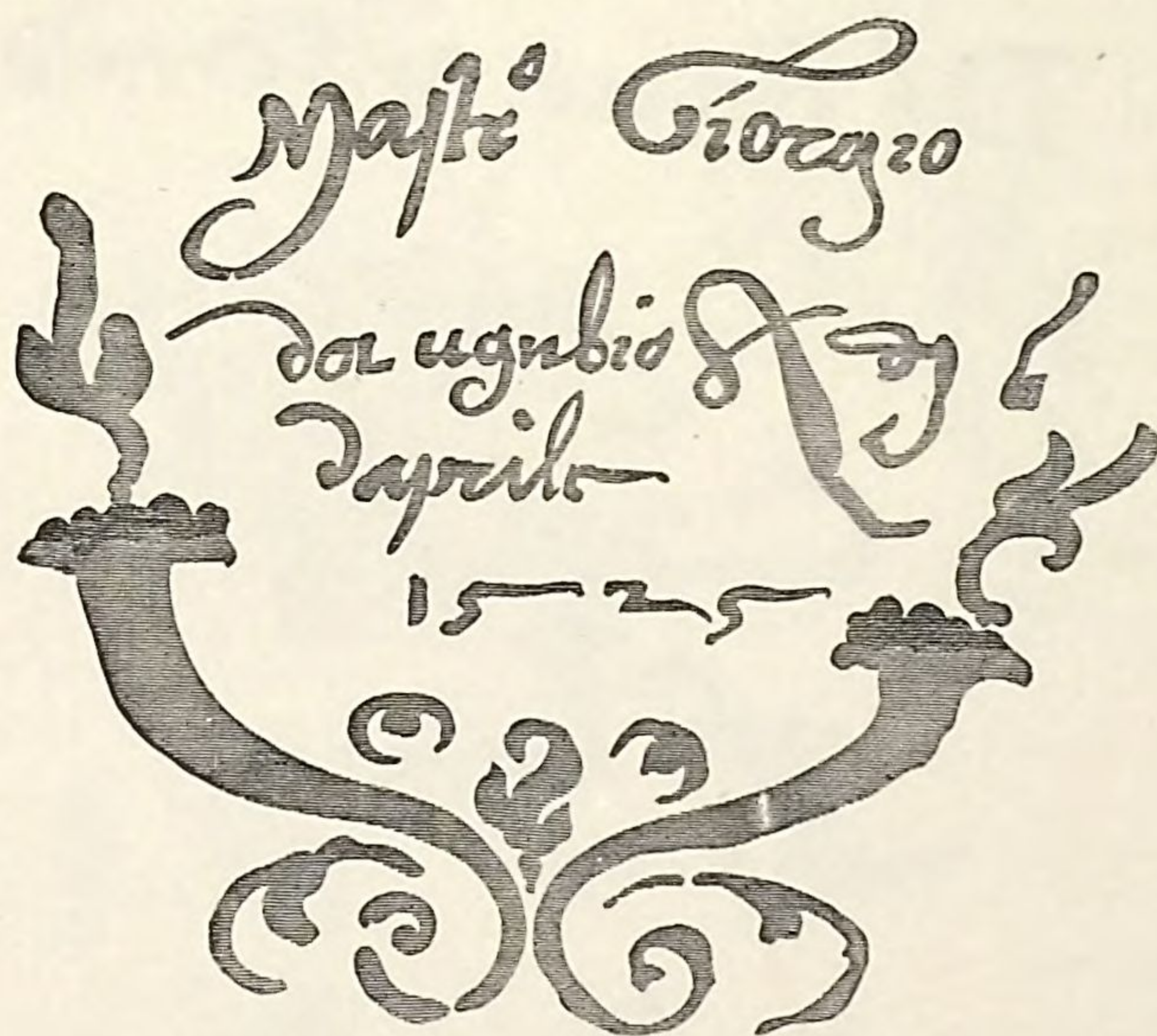
On a plate. The chase of the Calydonian Boar, ruby and pearly lustre. Castellani Collection. The titular inscription black, signature and date lustre.

1528 M.
Giorgio da Ugnbio
De Pico et Canete
D

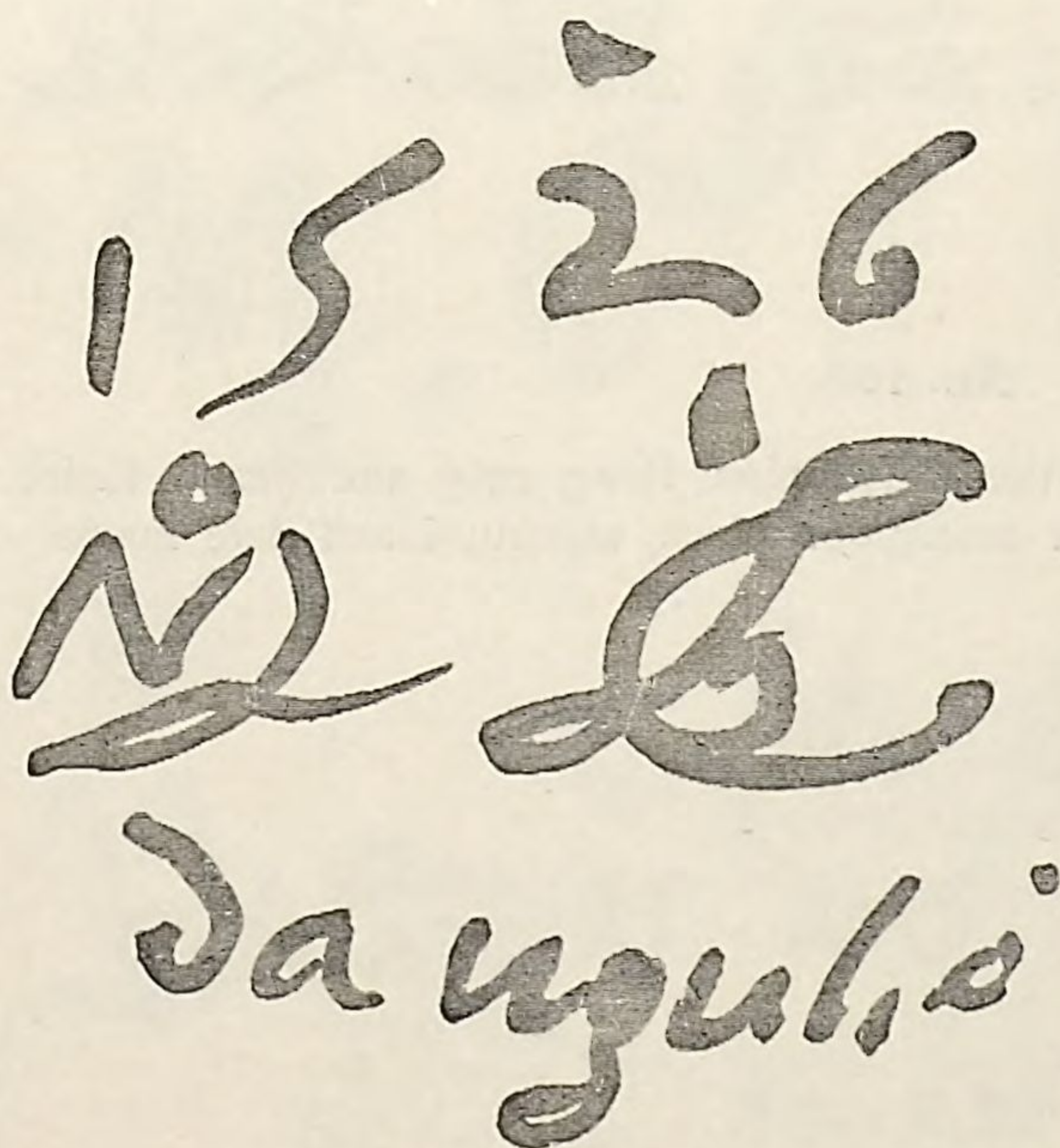
GUBBIO.

No. 101.

This signature and exact date is painted in gold lustre, the fruit in the cornucopiae being ruby. It is on the back of one of the finest works of M^o Giorgio



known to us. A dish of the largest size, having the subject of Diana and her nymphs surprised by Actaeon filling the centre, with a border of the richest *grotesche*. This noble piece is illustrated in Delange's *Recueil*, pl. 65, and now belongs to Lady Wallace, previously to the Baronne de Parpart, and formerly to the Prince Bandini Giustiniani, of Rome. (This mark is reduced to half size.)



No. 102.

On a plate. Subject the decollation of John the Baptist, *grotesche* border, with shields of arms; in the Fortnum Collection. The painting of this piece is attributed to Nicolo da Urbino. The arms are those of Sforza and Crivelli (?) of Milan.

GUBBIO.

No. 103.

An eccentric variety of the Giorgio signature.

15 27
 112 · Giorgio
 da Ugento

15 27
 112 · Giorgio
 da Ugento

No. 104.

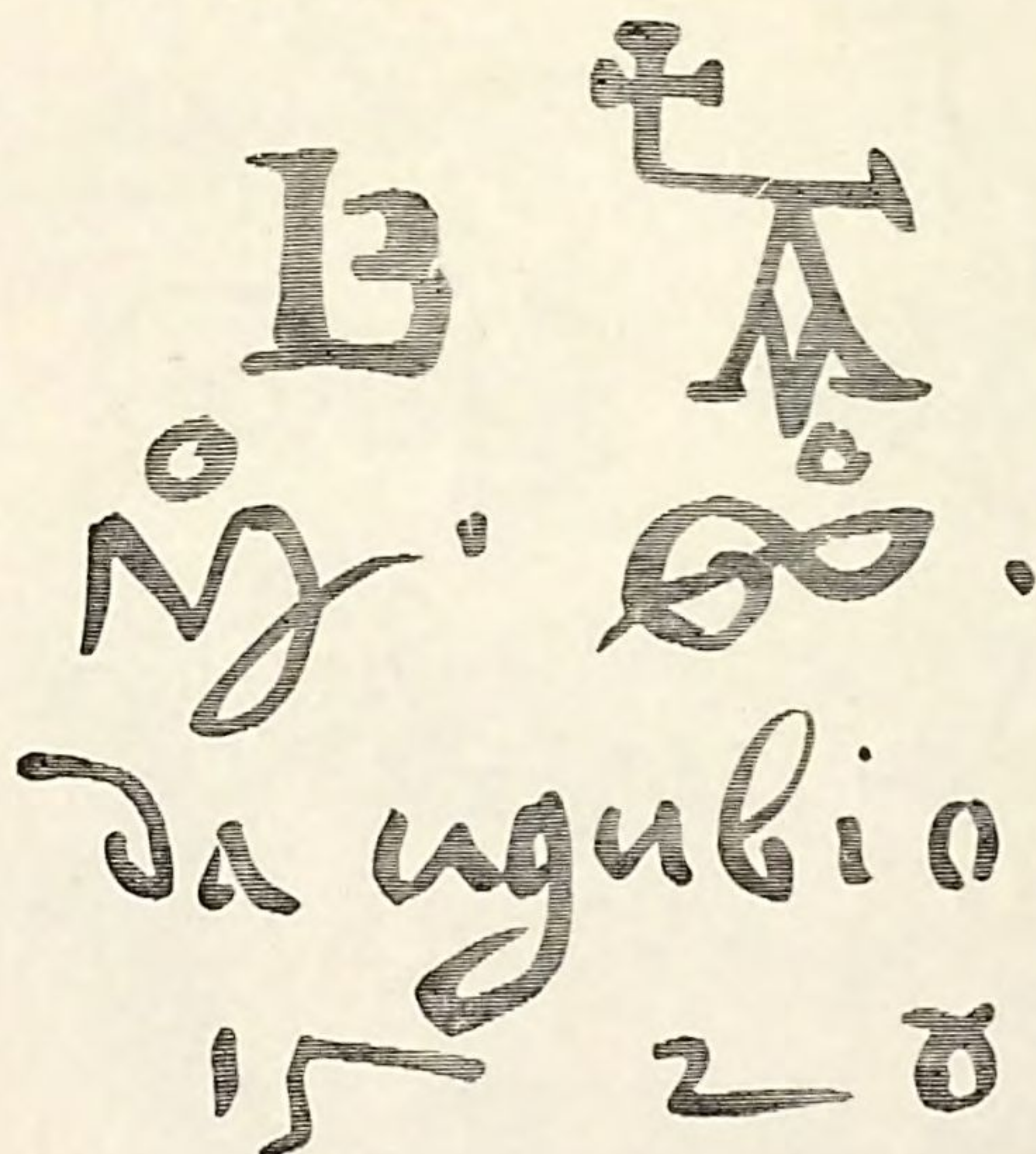
On a plate in the South Kensington Museum, 7685. '61. The *cavetto* of the plate grounded with gold lustre; on a central medallion, cupid swinging on a tree, in grisaille on dark blue ground; *rabesche* border, richly lusted with gold and ruby on blue ground. Signed. Diam. 11½ in. (Soulages Collection.)

No. 105.

On a plate in the South Kensington Museum, 8908. '63. In the centre a male profile head in grisaille on gold ground; wide border of grotesque ornaments in grisaille, heightened with gold and ruby lustre on blue ground. Diam. 9½ in. (Soulages Collection.)

15 27
 112 · Giorgio
 da Ugento

GUBBIO.



No. 106.

The Gubbio mark surmounted by initials, probably of the owner rather than the painter. They have been supposed by Lazari to be of Baldasara Manara of Faenza. The subject, Aurora in a biga, and the hours, is after Marc Antonio. It was in Mr. Barker's Collection.

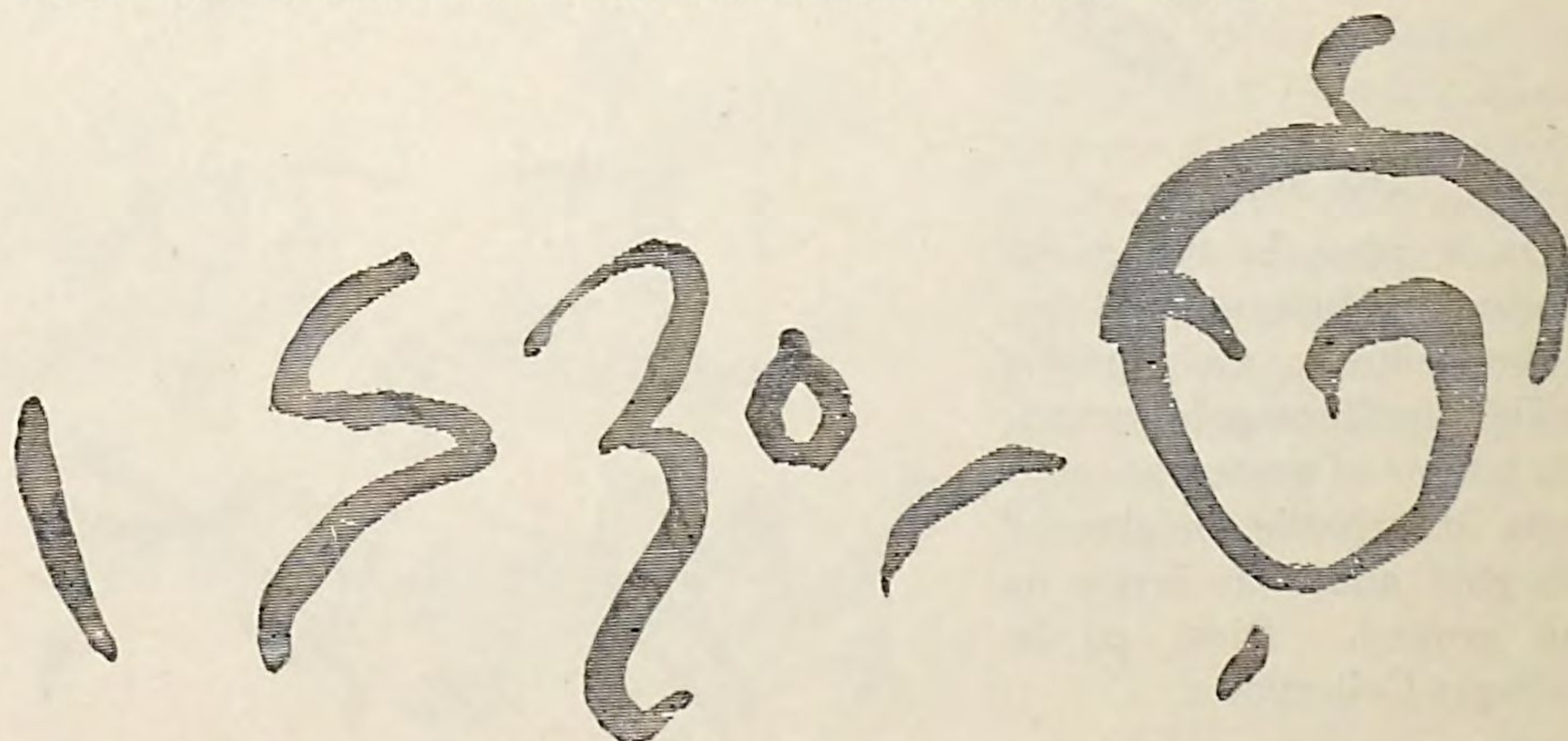
*M^o Giorgio 1520.
a di 2 de ottobre. Ugubio.
B. D. S. R.*

No. 107.

Signor Genolini gives a mark (his No. 124), but tells us neither the subject nor the possessor of the piece. It is doubtless that figured by Delange, with facsimile of mark, pl. 64. The Judgement of Paris; in the Dutuit Coll.

No. 108.

The G here is formed as one of the well-known Gubbio scrolls.



GUBBIO.

No. 109.

Another variety.

15 31
De Pico & Canete
Gubbio

15 31
De Pico & Canete
Gubbio

No. 110.

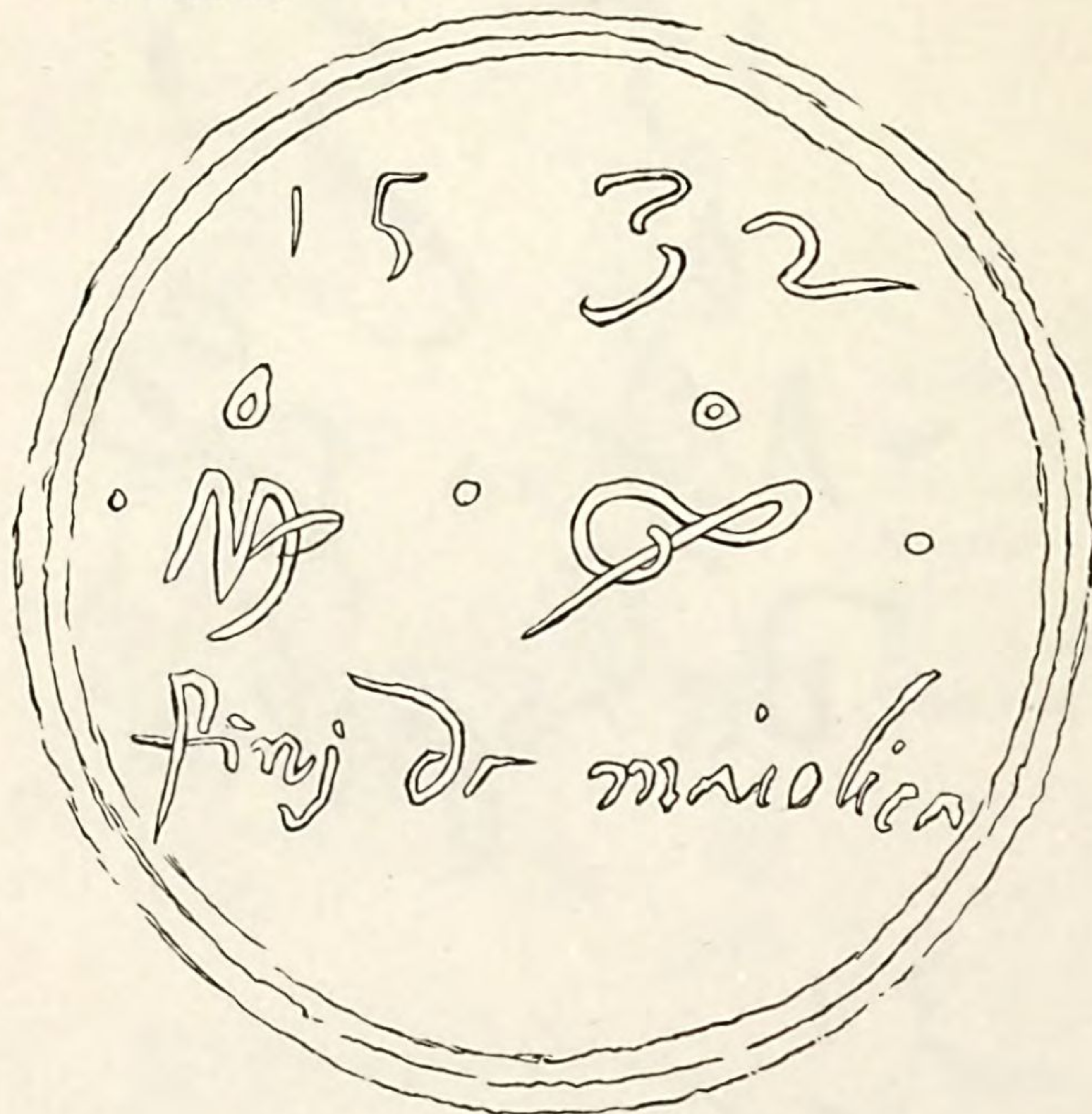
A piece painted by another artist and lusted at Gubbio. From the collection of Signor Marnelli.

No. III.

On a plate in the Correr Museum at Venice, with *grotesche* border of fine work: the M G in ruby, the rest in gold and lustre.

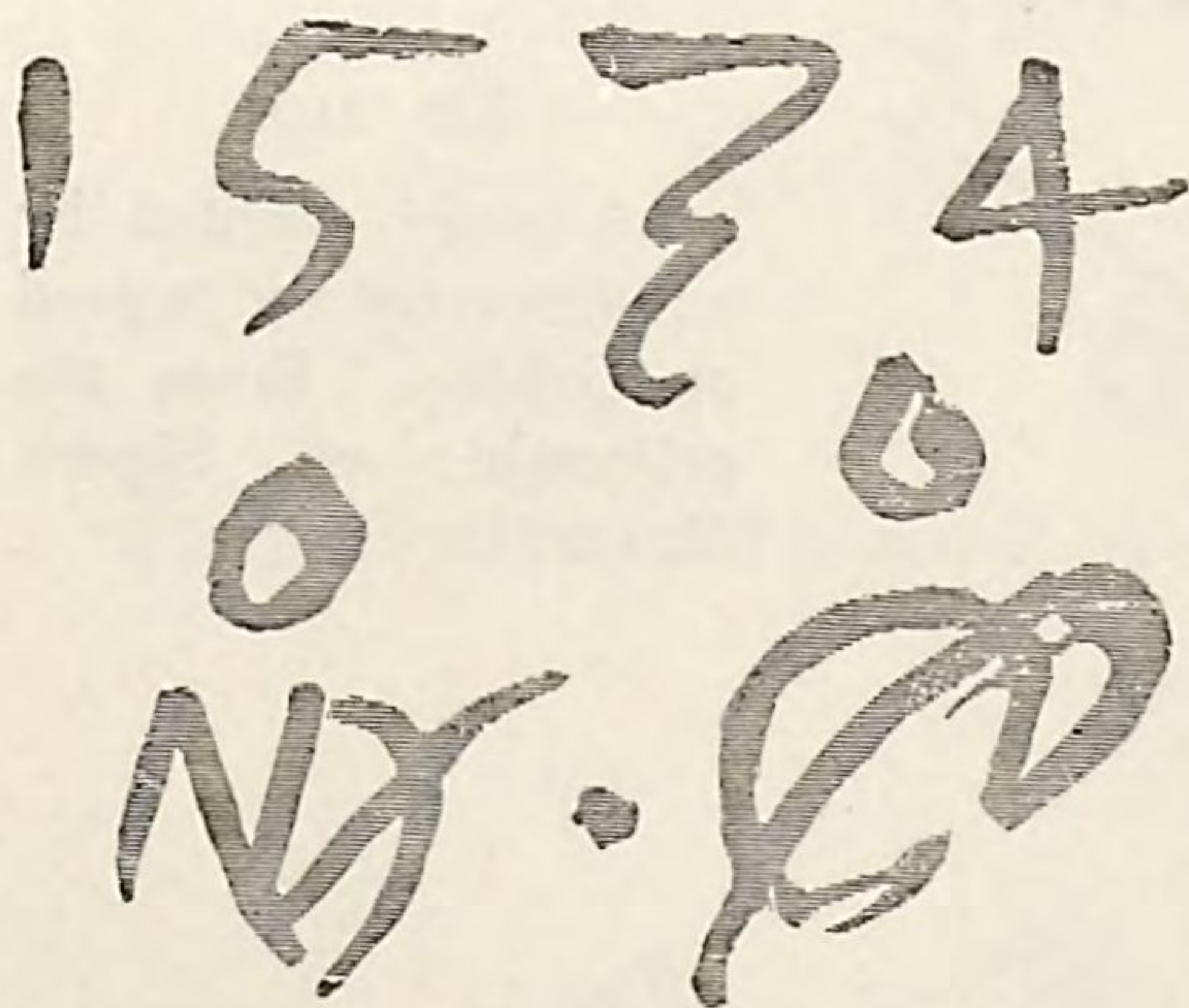
De Pico & Canete
Gubbio

GUBBIO.



No. 112.

On the magnificent circular dish in the Museum of the University at Bologna, one of the finest pieces of maiolica remaining to us. The whole surface is covered with the subject of the Presentation of the Virgin, admirably drawn and richly lusted in gold and ruby. The inscription on the reverse beneath the mark is remarkable, and the only instance recorded. (Mark reduced.)



No. 113.

A late signature of the usual type.

No. 114.

A On a fragment of a tazza with portrait, lustred. M. G. Gubbio mark at Passalacqua Collection (287 Sale Cat.).

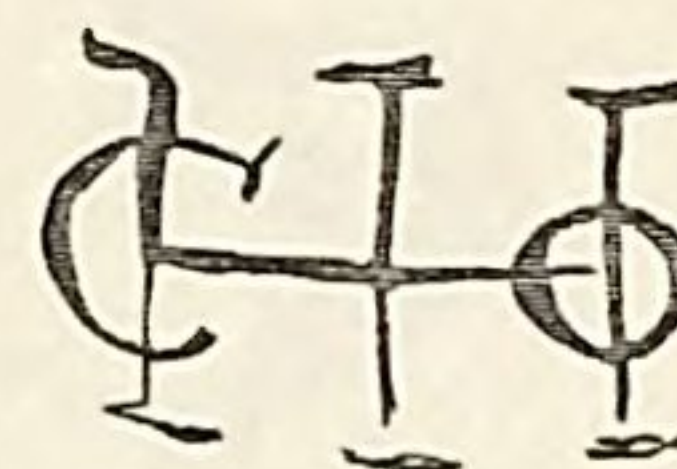
No. 115.

S. P. On a plate, with Medici arms in centre, border ornaments in gold and blue on white and gold ground. Fould Coll., sold in Paris 1882. On reverse, Gubbio.

GUBBIO.

No. 116.

On a fine Gubbio plate, having the Torregiani shield with trophies, &c. Sold by Sig. Gagliardi in Paris.



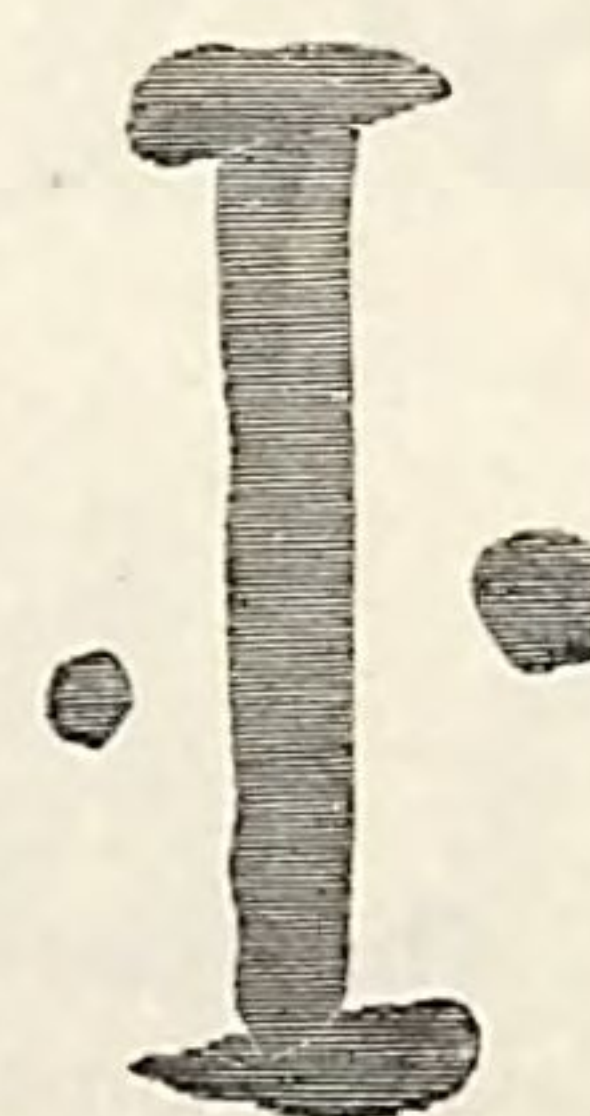
No. 117.

A mark similar to the last.



No. 118.

In lustre on the reverse of a plate, cupid centre, formerly in Mr. Farrer's Collection. A similar mark occurs on a piece in the Louvre (G. 535).



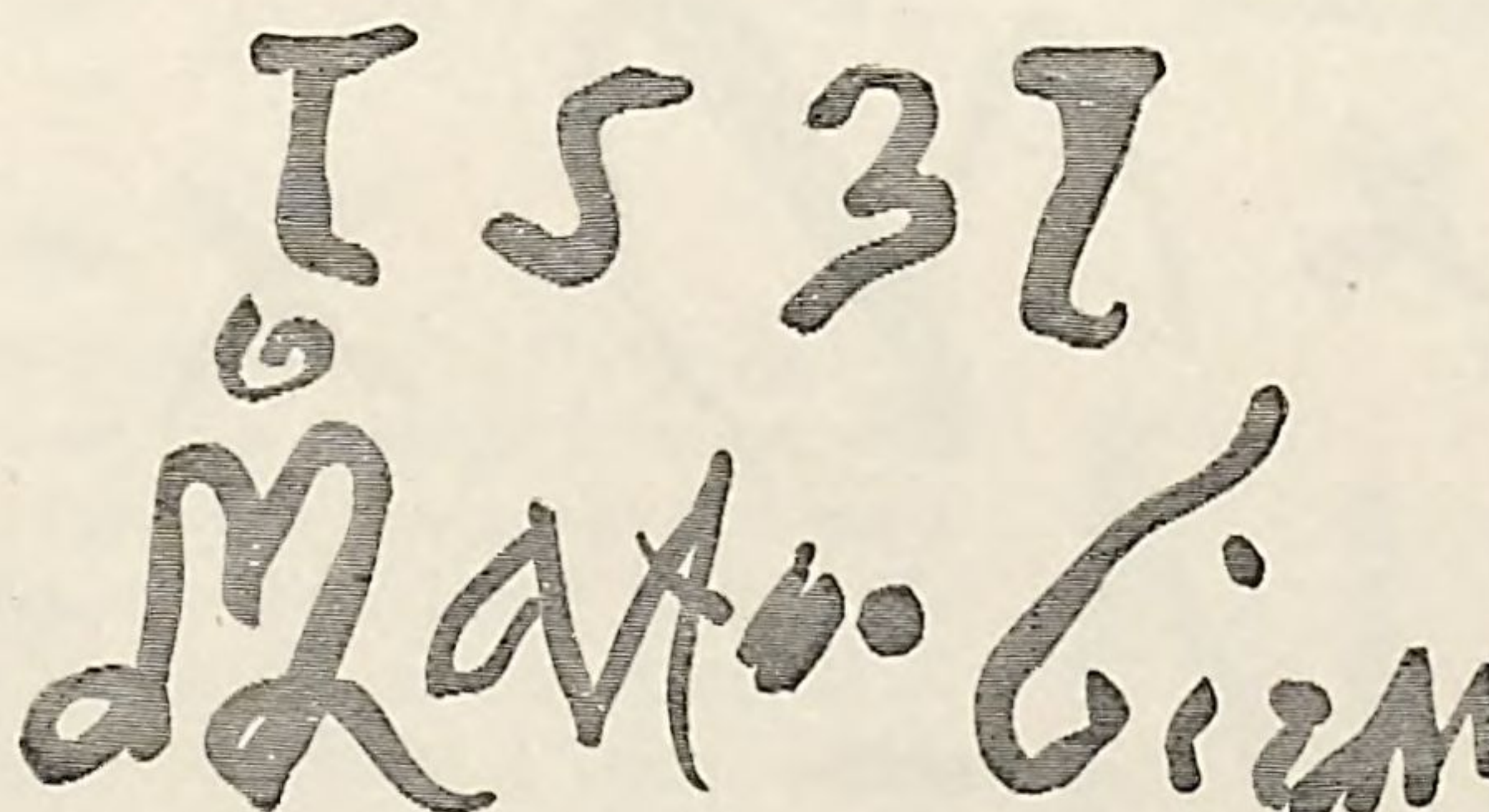
No. 119.

This mark occurs on No. 4726 in the South Kensington Museum, and on a plate—Hercules and Cerberus—in the Campana Collection at the Louvre (G. 318)



No. 120.

On a piece formerly in Mr. Barker's Collection.

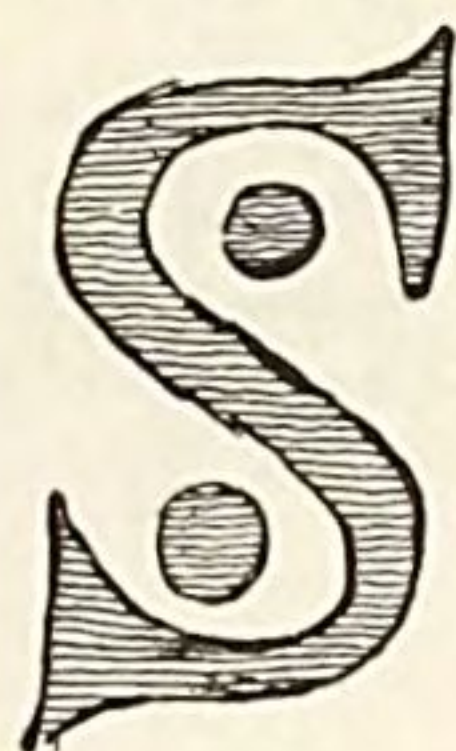


No. 121.

On a plate, masks and *trofei* on dark blue ground, lusted gold and ruby, the mark blue; back lusted. Gubbio. Spitzer Collection. (Salimbene?)



GUBBIO.



No. 122.

On a puerperal cup with coat of arms, lustred. (? Salimbene.)
Castellani Collection.

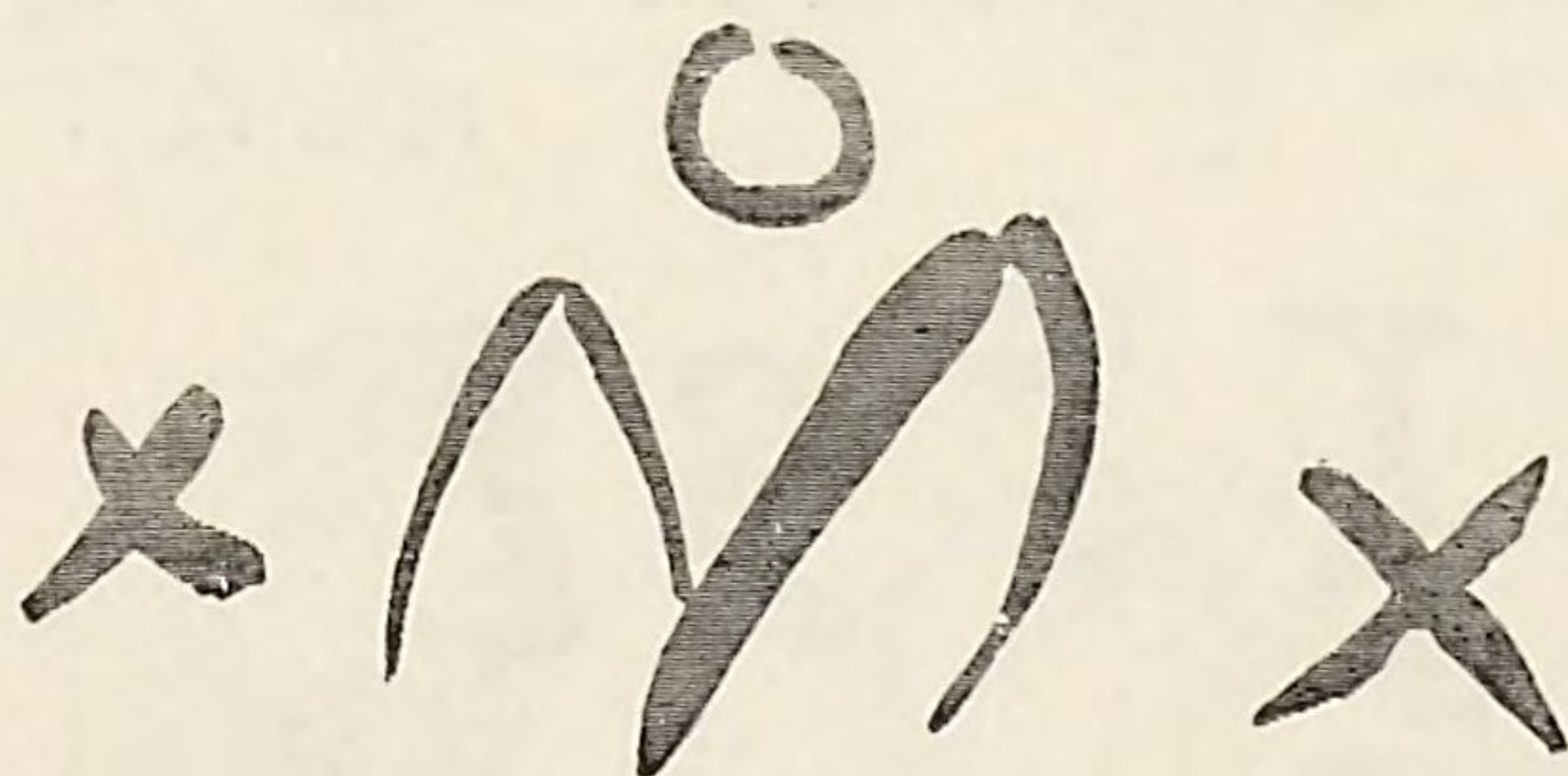
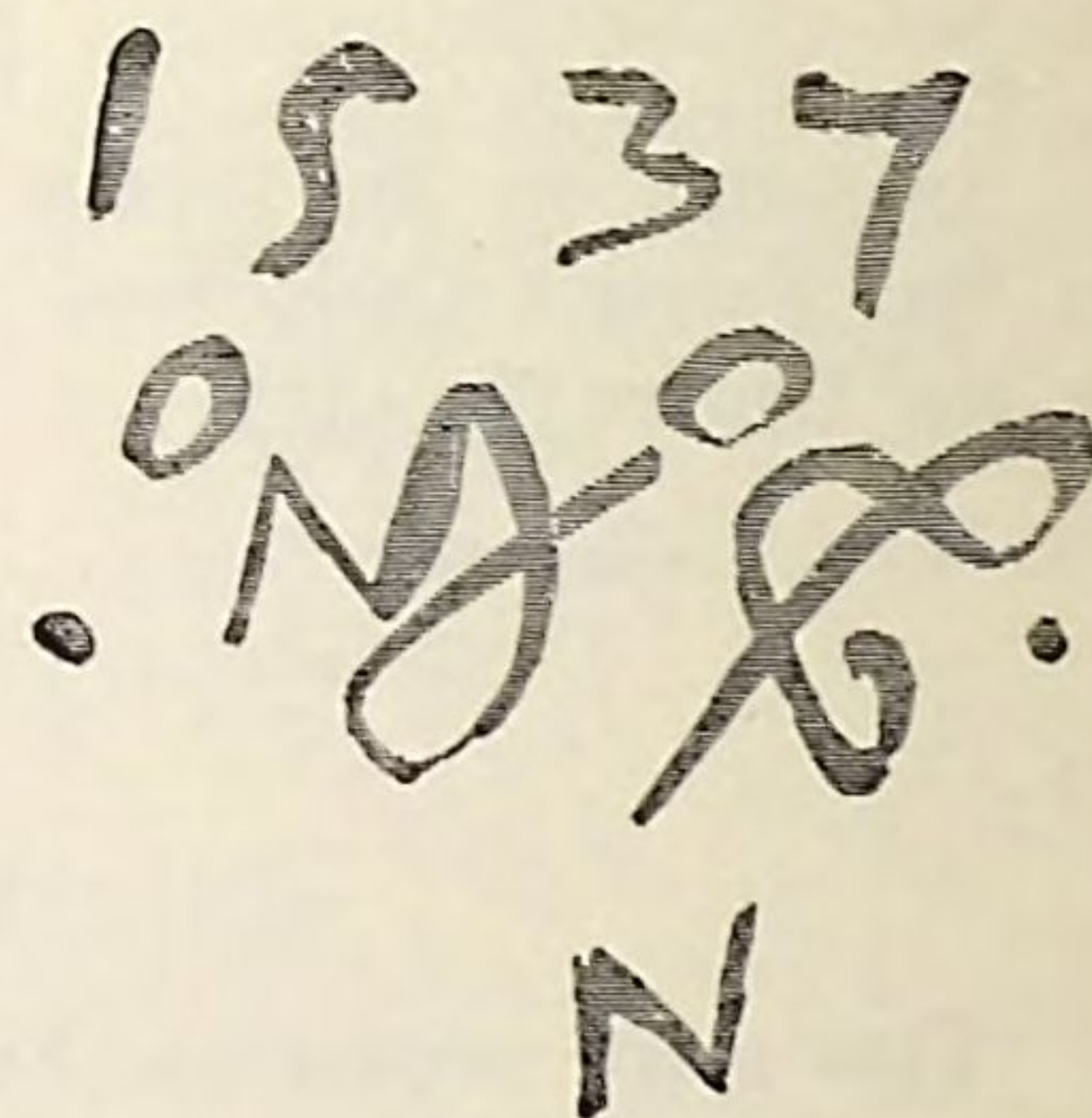


No. 123.

On a plate with the monogram of Christ in lustre. Gubbio.
Castellani Collection. (? Salimbene Andreoli.)

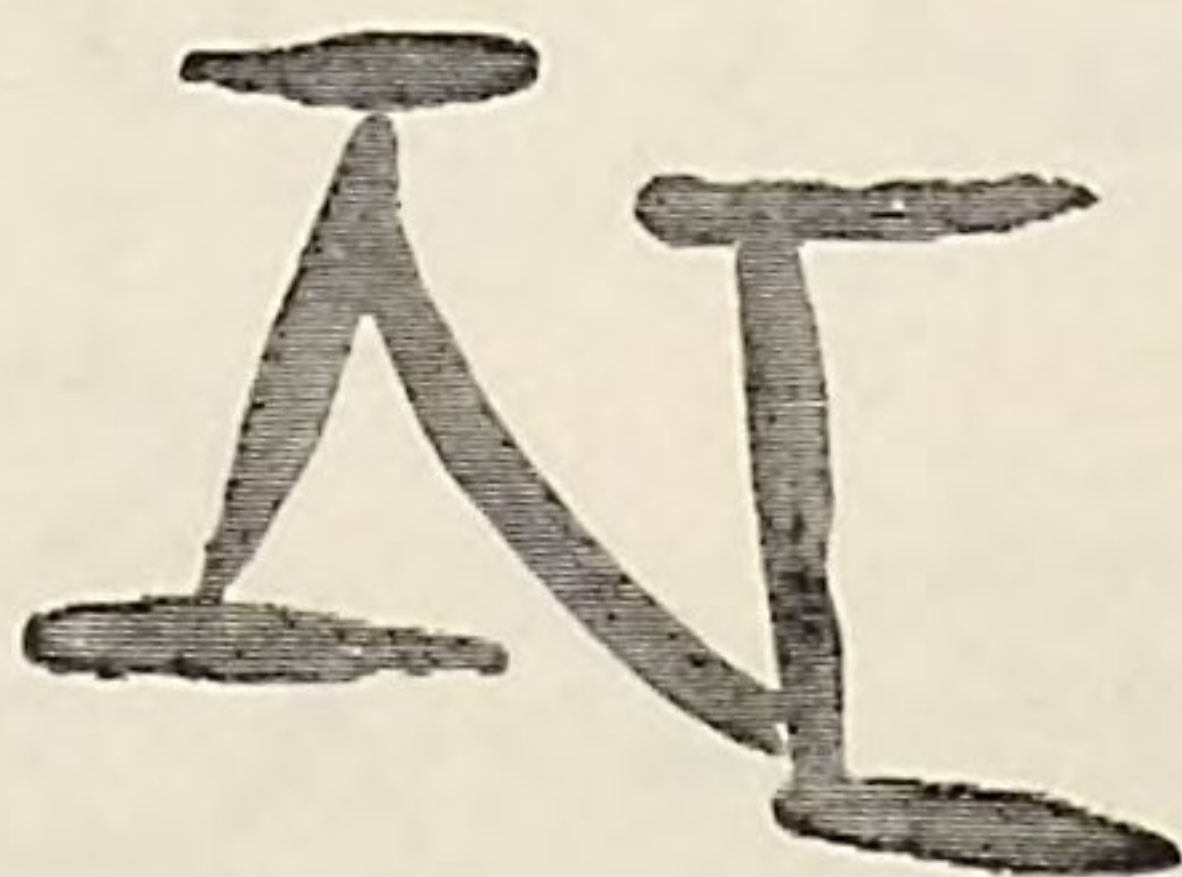
No. 124.

On a plate formerly in the Collection of Monsig.
Cajani. Bust of a young woman *Cana-ora-bella*.
Reverse, inscription with four Gubbio scrolls.



No. 125.

On a plate in the Sèvres
Museum.



GUBBIO.

No. 126.

In the Correr Museum at Venice. The S in blue, the N in ruby, and the date in gold.

1538

S N

No. 127.

A variation of the mark on a piece in the Campana Collection, Louvre, No. G. 527.

G N

No. 128.

On a vase with cover in the shape of a pine cone in the South Kensington Museum, 519. '65. White ground, touched with green and orange, and with ruby and gold lustre. Underneath the foot the figure or mark, being the Arabic numeral 4. (Gubbio? or Diruta.) About 1520. H. 10½ in., diam. 6½ in. (Soulages Collection.)

4

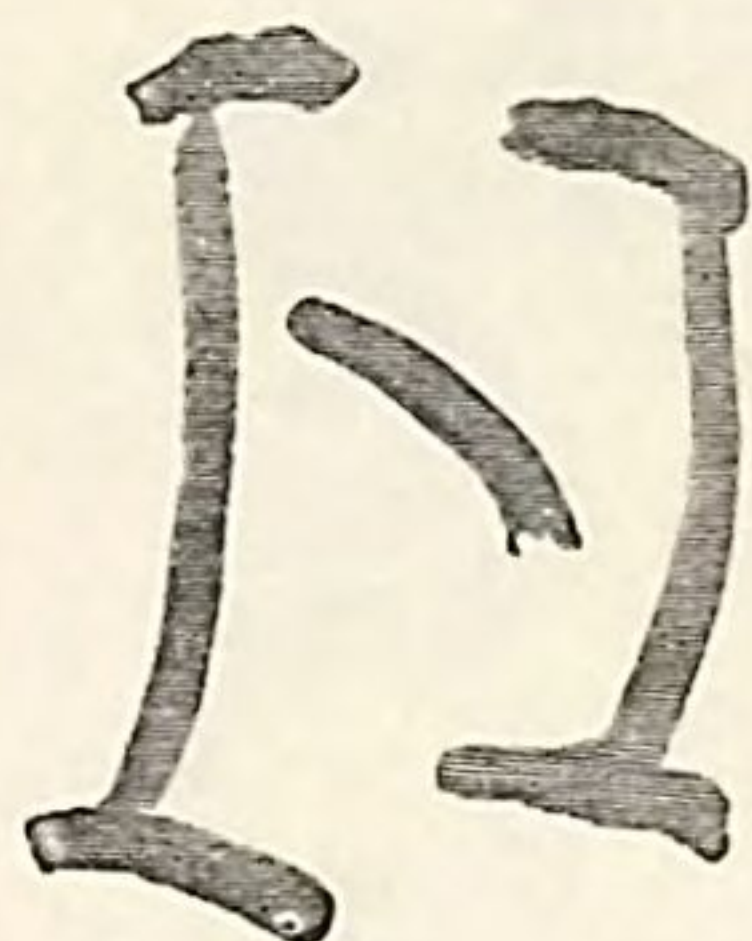
No. 129.

On a tazza in the South Kensington Museum, 8903. '63. In the central medallion a profile bust of a man in grisaille with drapery in ruby, and cap in gold lustre on blue ground; border of open fir cones and scroll foliage in gold lustre on a white ground, shaded with blue. Reverse, scrolls and the letter N in ruby lustre. About 1530. (Soulages Collection.) Diam. 9½ in. Supposed to be by M° Cencio. It has been suggested that the N may stand for Nocera, an outskirt of Gubbio, on the Via Flaminia, where another furnace may have been erected by M° Giorgio, or by a rival. But M. Piot refers such to Santa Natoia in the march of Ancona, where a writer of the sixteenth century states that a fabrique existed.

N

GUBBIO.

No. 130.

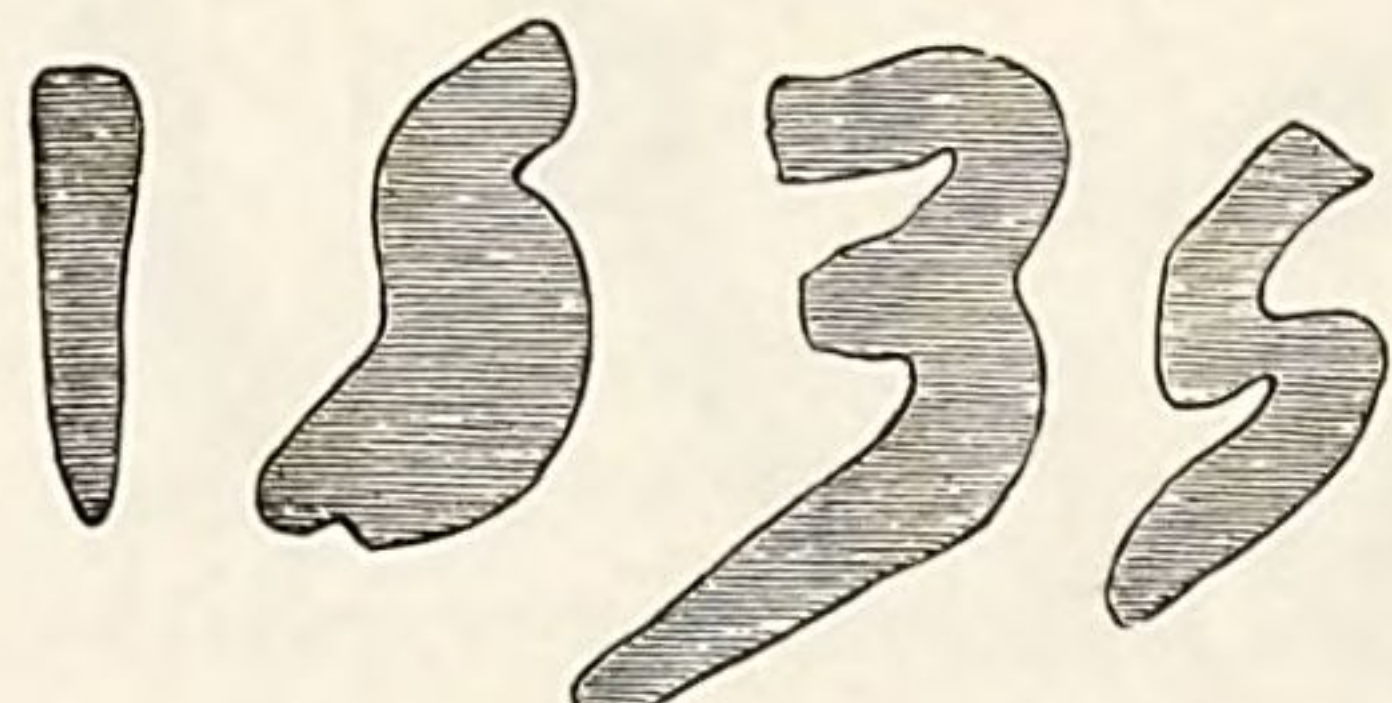


On a deep plate or *Fruttiera* in the South Kensington Museum, 8895. '63. Central medallion with an 'Agnus Dei' in relief, from which radiate acanthus leaves in gold, and flowers in ruby lustre, on white ground, lined and shaded with blue. Reverse, slight scrolls and the initial in ruby. Gubbio. About 1530-35. Diam. $9\frac{5}{8}$ in. (Soulages Collection.)

No. 131.



On a plate in the South Kensington Museum, 7690. '61. In the centre Cupid, with bow painted in grisaille on ruby ground; border of scroll ornament in ruby and gold lustre on blue. Reverse, decorated with spiral scrolls in lustre and the mark. Gubbio. About 1530. Diam. $9\frac{7}{8}$ in. (Soulages Collection.)



No. 132.



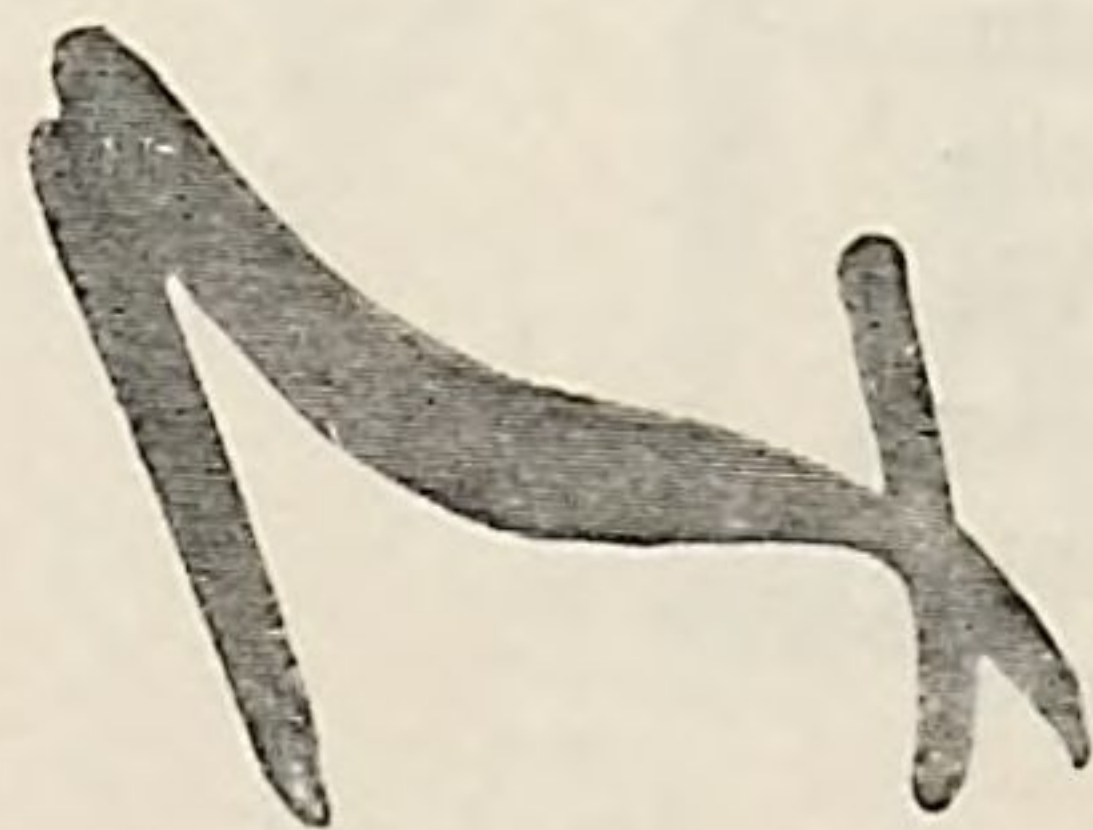
On a tazza, in the South Kensington Museum, 8910. '63. The head of St. John the Baptist in a charger, on deep blue background diapered with scrolls in ruby lustre; above is a pendant garland of green leaves and fruit, and on one side a cross, and scroll inscribed 'ecce-agnus dei.' Reverse, Giorgio scrolls, the date 1535, and initial in lustre. Gubbio. Diam. 9 in. (Soulages Collection.)

No. 133.



On a plate in the South Kensington Museum, 8962. '63. In the centre a trophy of arms on pale ruby ground; border of trophies in grisaille on blue ground lustred with yellow and ruby. On two labels are respectively inscribed A · M · and S · P · Q · R. Reverse, scrolls and the initial in ruby. Castel Durante? Lustred at Gubbio. About 1535. Diam. $9\frac{3}{4}$ in. (Soulages Collection.)

No. 134.



On a plate in the South Kensington Museum, 8961. '63. In the centre the letter A, surrounded by foliage, lined with blue, and lustred in gold; the border of obliquely radiating ornaments, in gold and ruby lustre and blue. Reverse, rude scrolls in lustre, and the mark. Gubbio. About 1535-40. Diam. $9\frac{1}{4}$ in. (Soulages Collection.)

GUBBIO.

No. 135.

On a tazza in the South Kensington Museum, 4726. '59. Arethusa escaping from the pursuit of Alpheus. Reverse dated 1536, a mark, and inscribed 'Alfeo ch' segue sua diua aretusa,' all in blue, touched with lustre; the Gubbio scroll ornament in yellow and ruby. (Urbino, lustred at Gubbio.) Diam. 10 $\frac{3}{8}$ in.

1536
Alfeo ch' segue
sua diua aretusa



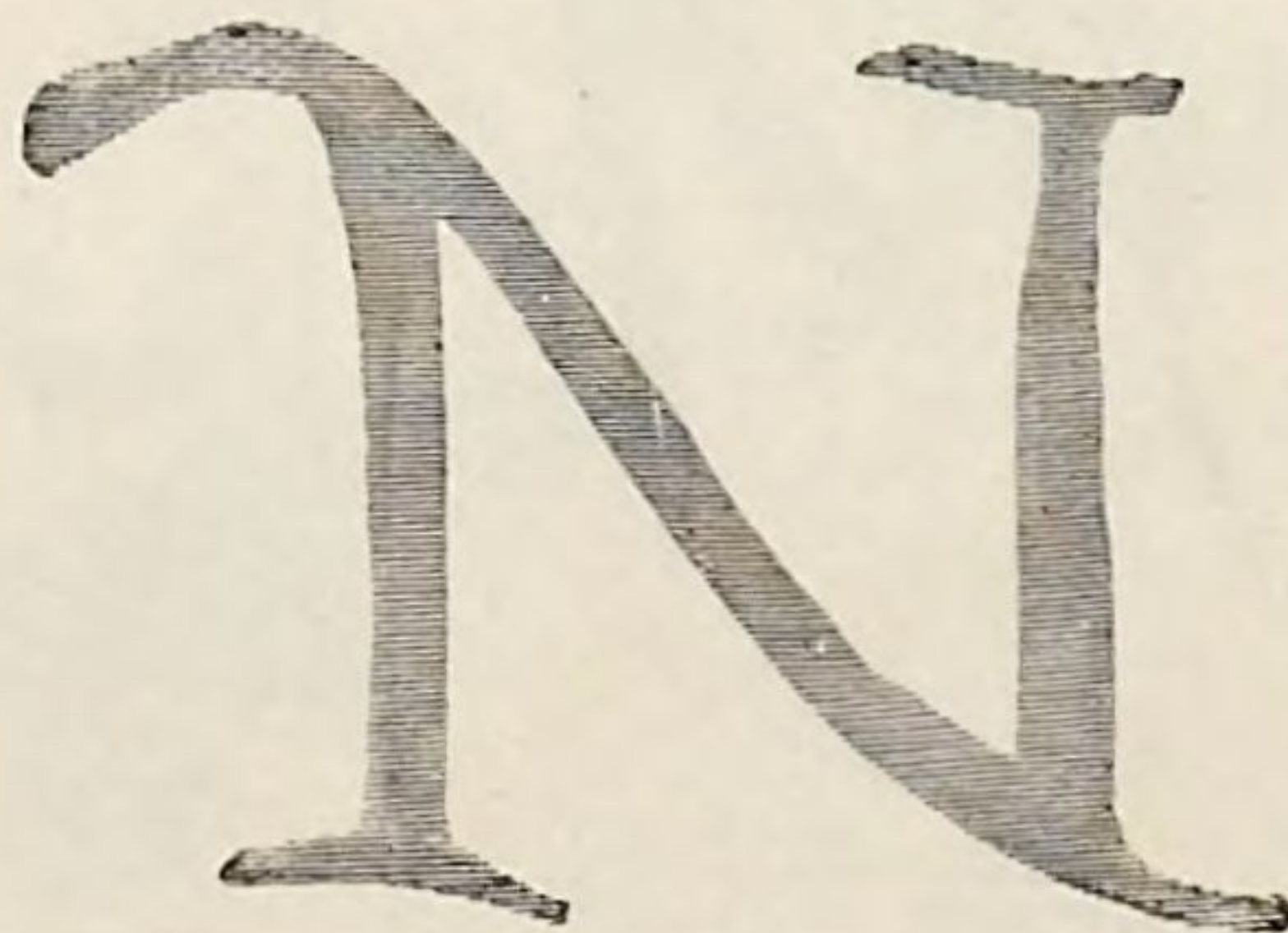
No. 136.

On a tazza in the South Kensington Museum, 8899. '63. The birth of Adonis; composition of seven figures in a landscape. Reverse, the date 1541 in ruby lustre, and the inscription 'nasimento d adonis' in black. (Pesaro or Urbino, lustred at Gubbio.) Diam. 11 in. (Soulages Collection.)

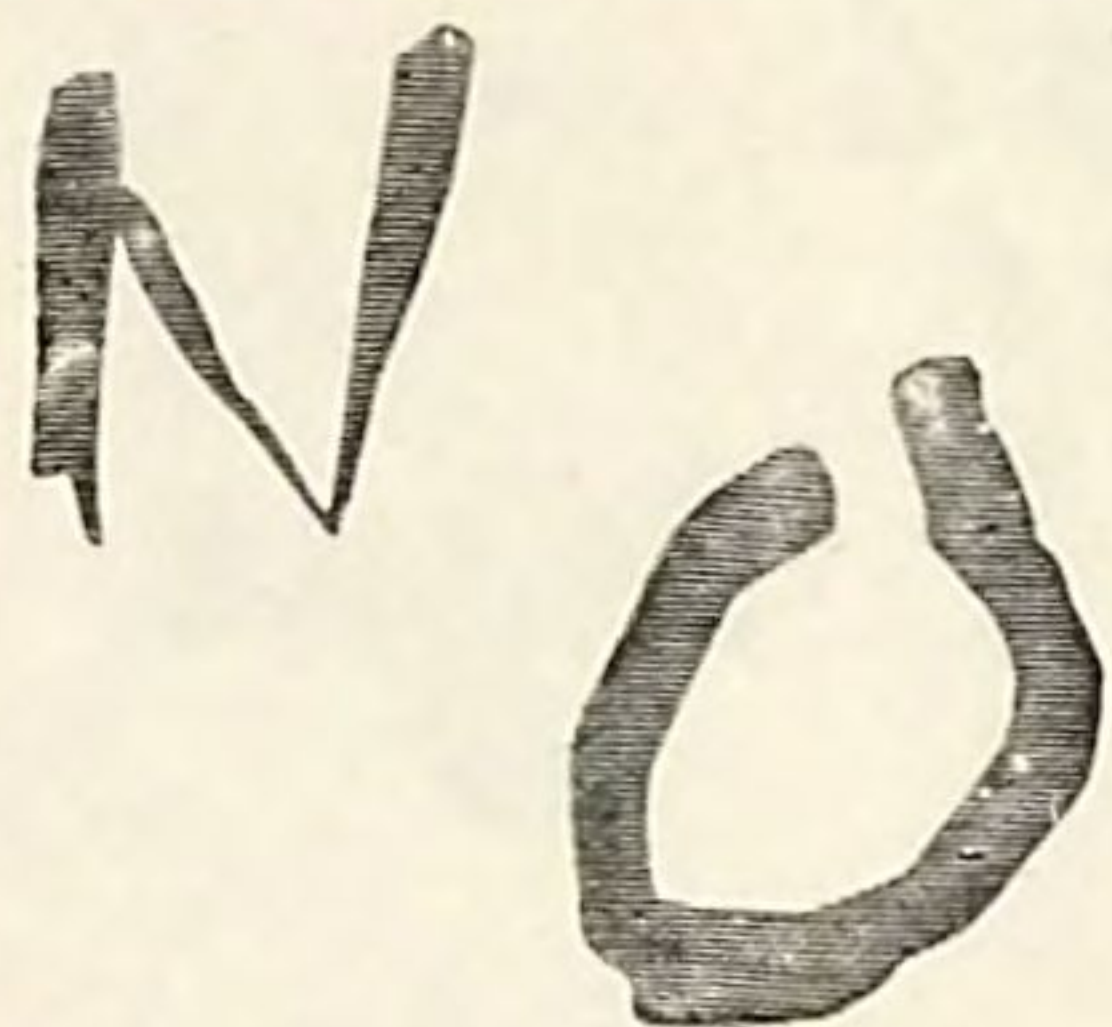
1541
nasimento d adonis

No. 137.

On a coarse piece in the British Museum, with a dog in the centre; ruby and gold lustre.

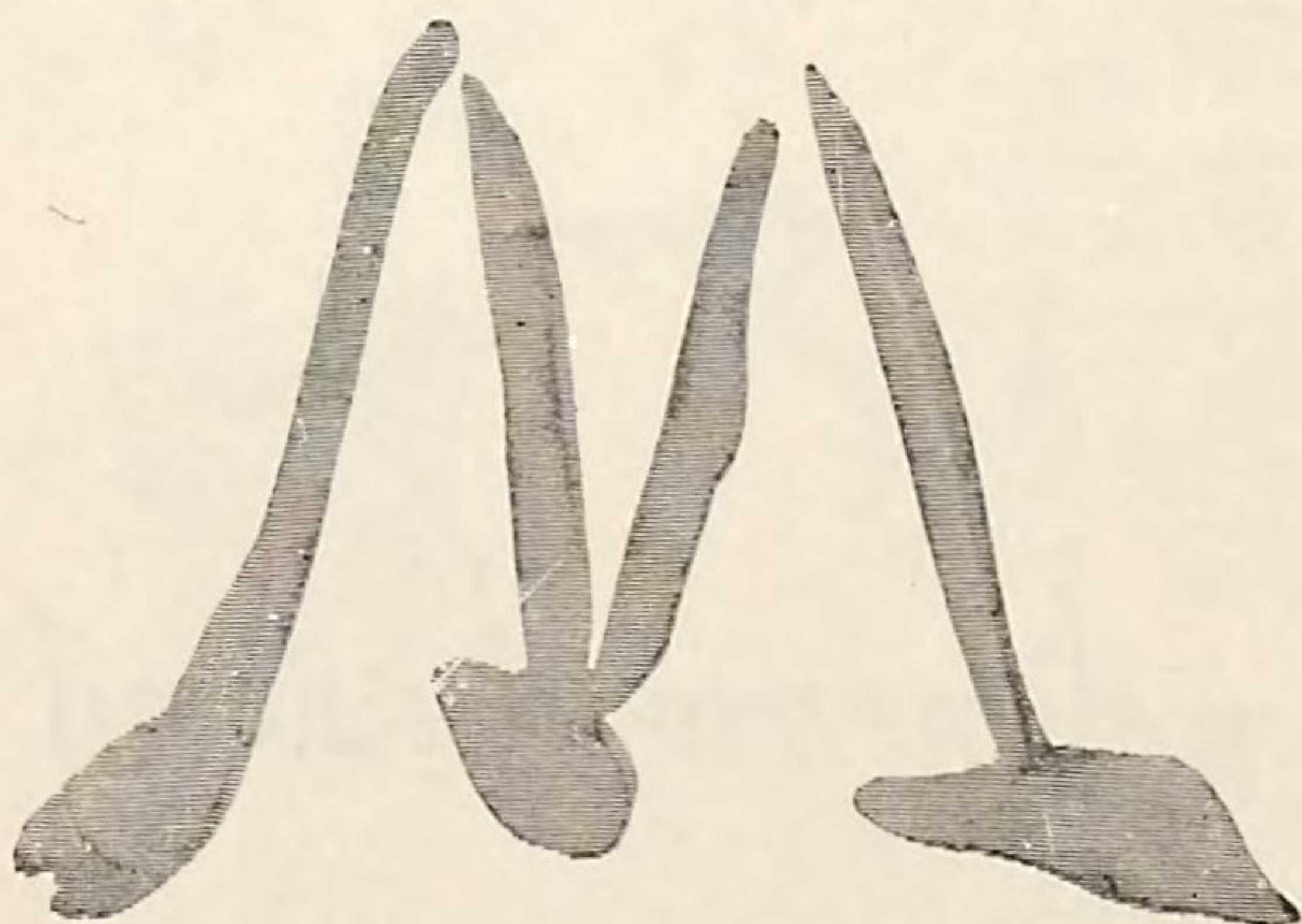


GUBBIO.



No. 138.

The N O in lustre ; the other mark in blue. A piece with similar marks, and dated 1535, was in the hands of a London dealer some years since. A plate painted by same hand and with the blue mark, not lustred, is in the Ashmolean Museum (Fortnum Collection).



No. 139.

On a plate in the British Museum. Subject, the Centaur Nessus ; from the Bernal Collection. The painting is not in the manner of M^o Giorgio.



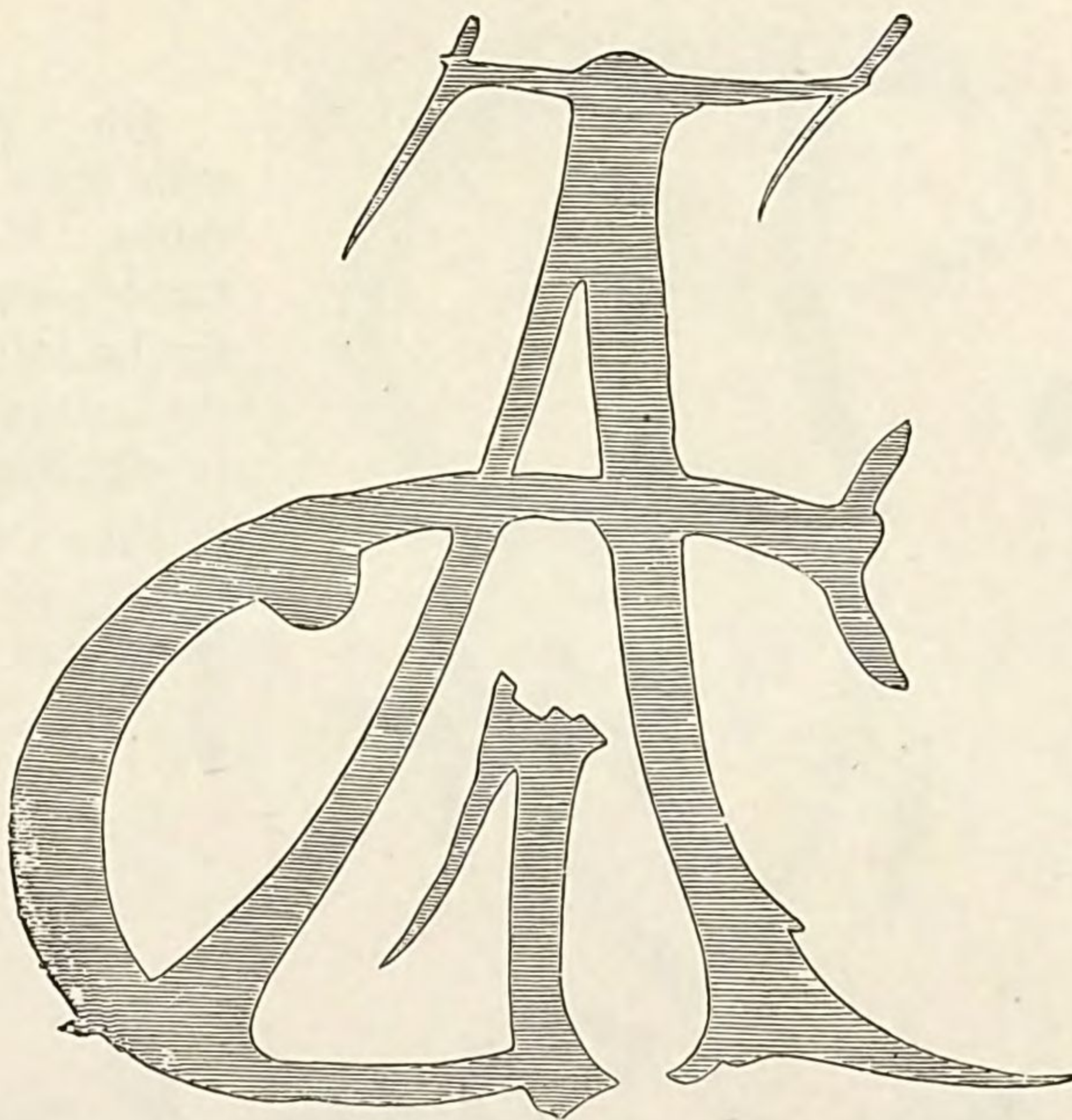
No. 140.

Another variety.

GUBBIO.

No. 141

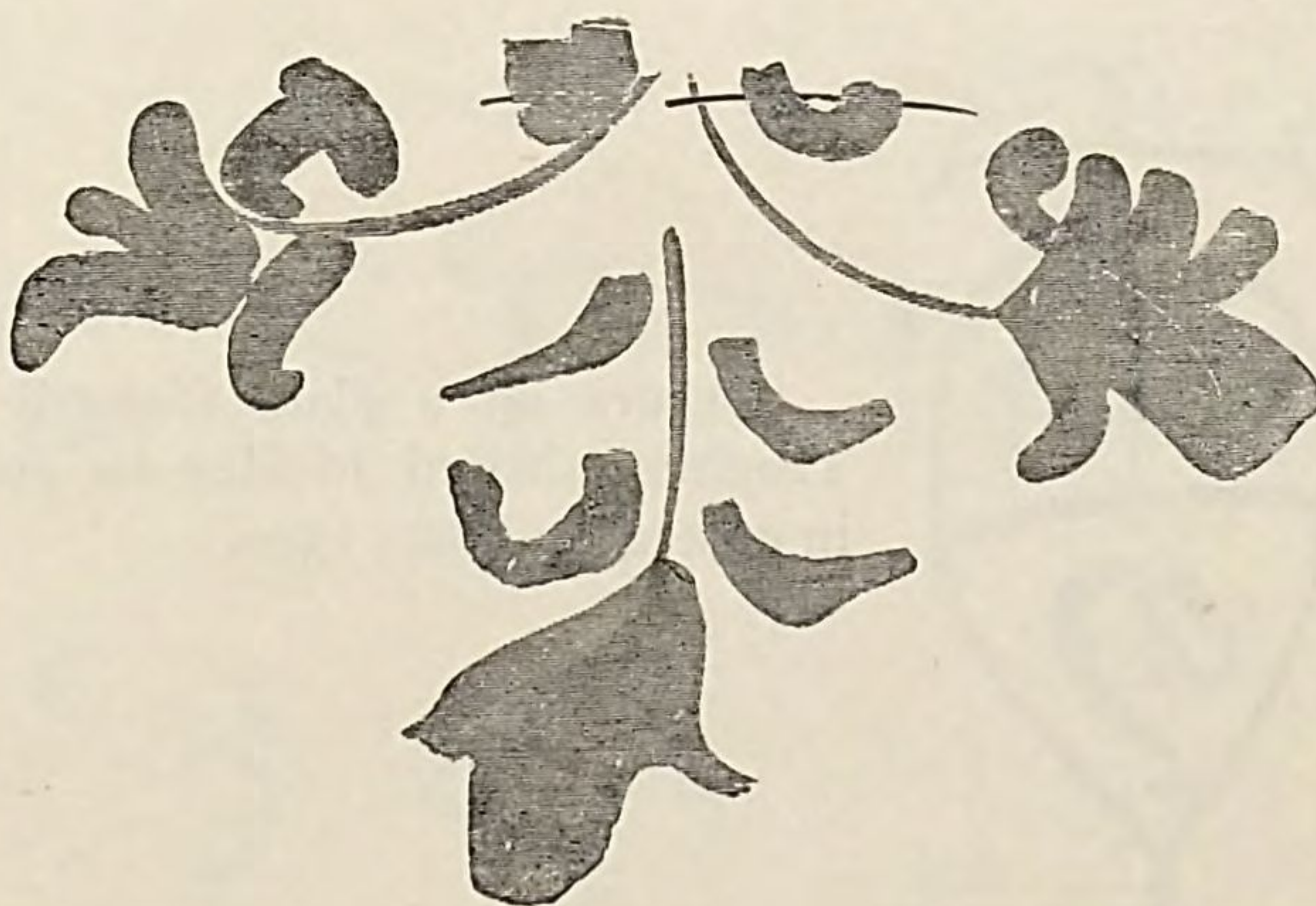
On a plaque or tile in the South Kensington Museum, 520. '65. St. Jerome seated in a rocky landscape. Reverse, a large initial monogram, composed of A and G, in lustre colour. The painting ascribed to Orazio Fontana of Urbino, and lustred by M^o Giorgio at Gubbio. About 1540. H 6½ in., W. 5 in. (Soulages Collection.)



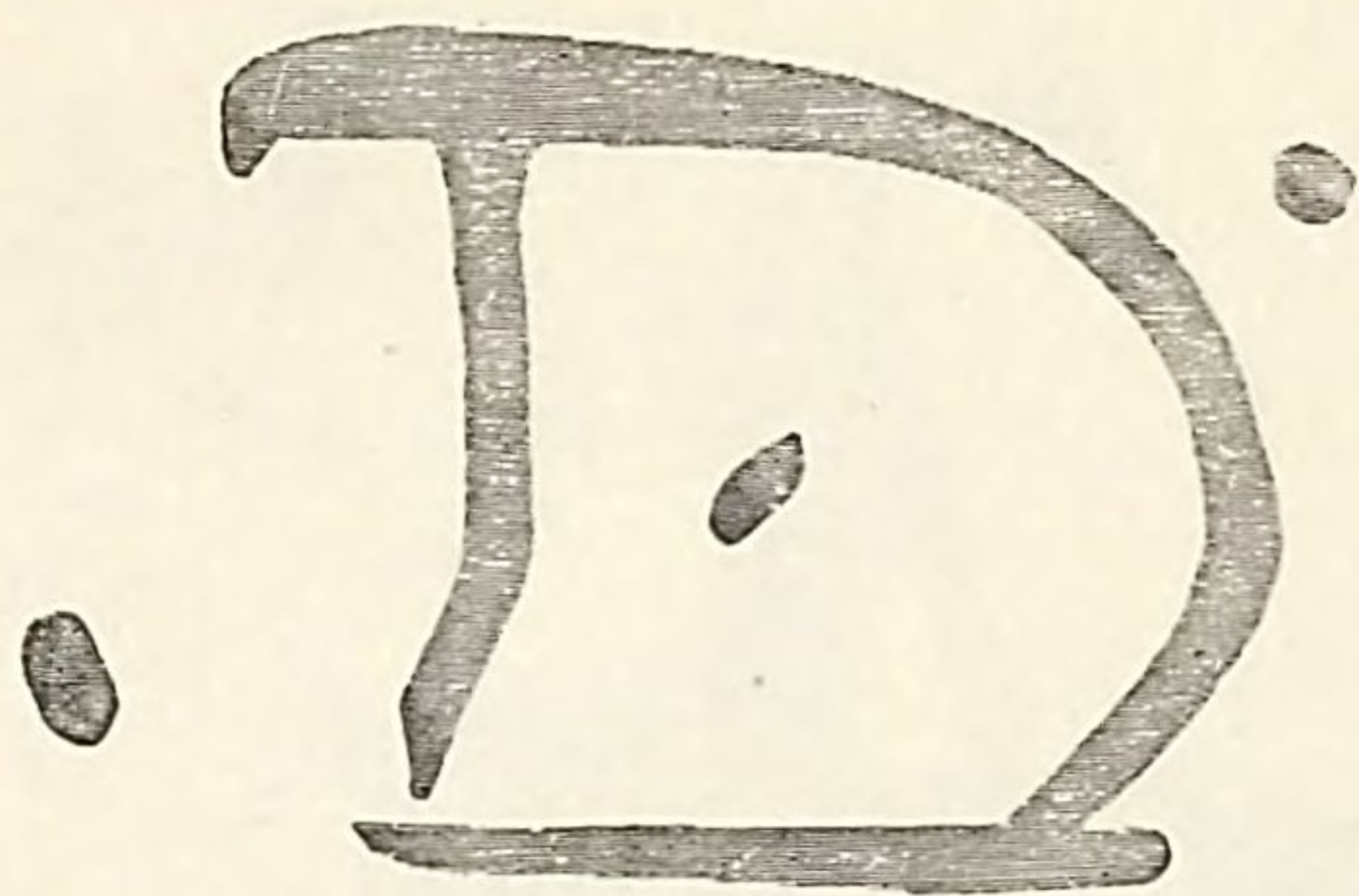
No. 142.

On a plate in the South Kensington Museum, 8907. '63. Angelica delivered from the monster by Ruggiero; from the story by Ariosto. Reverse, foliated scrolls, and date 1549, in ruby lustre. Inscription, 'Angelica ligata al duro scoglio,' written in blue. Probably painted by Orazio Fontana of Urbino, and lustred at Gubbio. Diam. 9¼ in. (Soulages Collection.)

1549
Angelica ligata al
duro scoglio

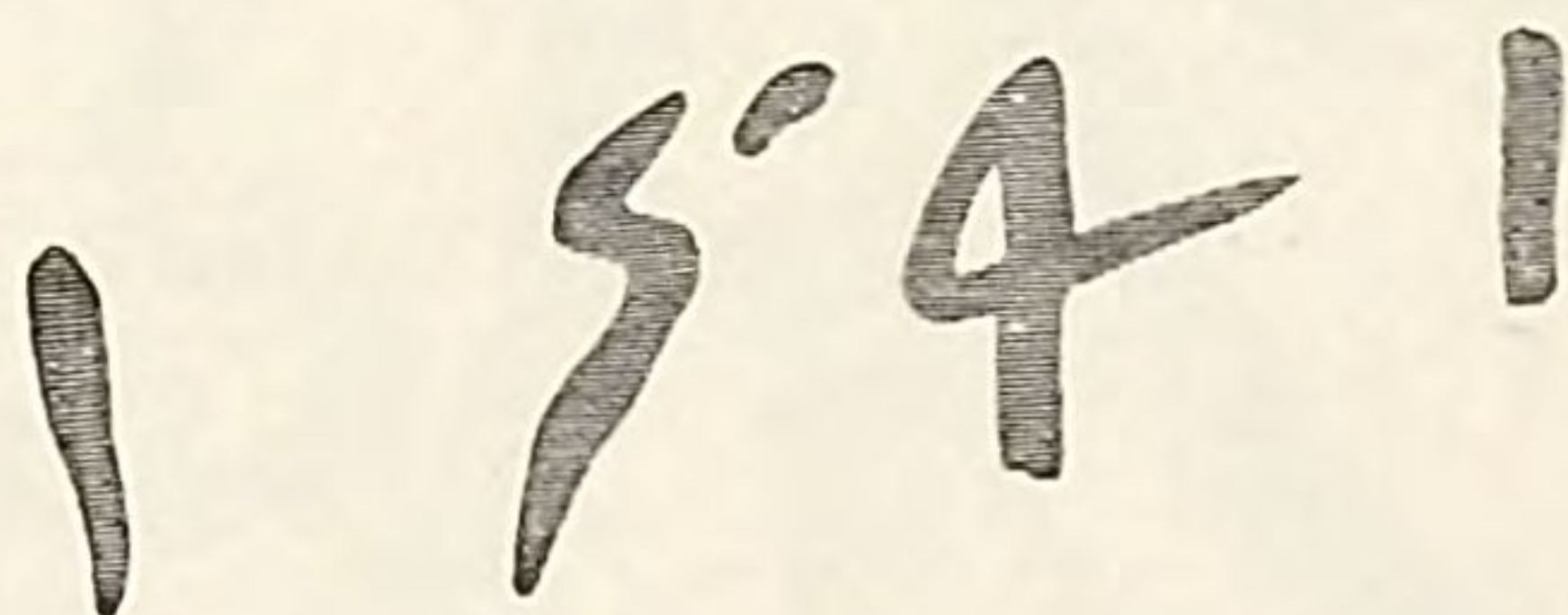


GUBBIO.



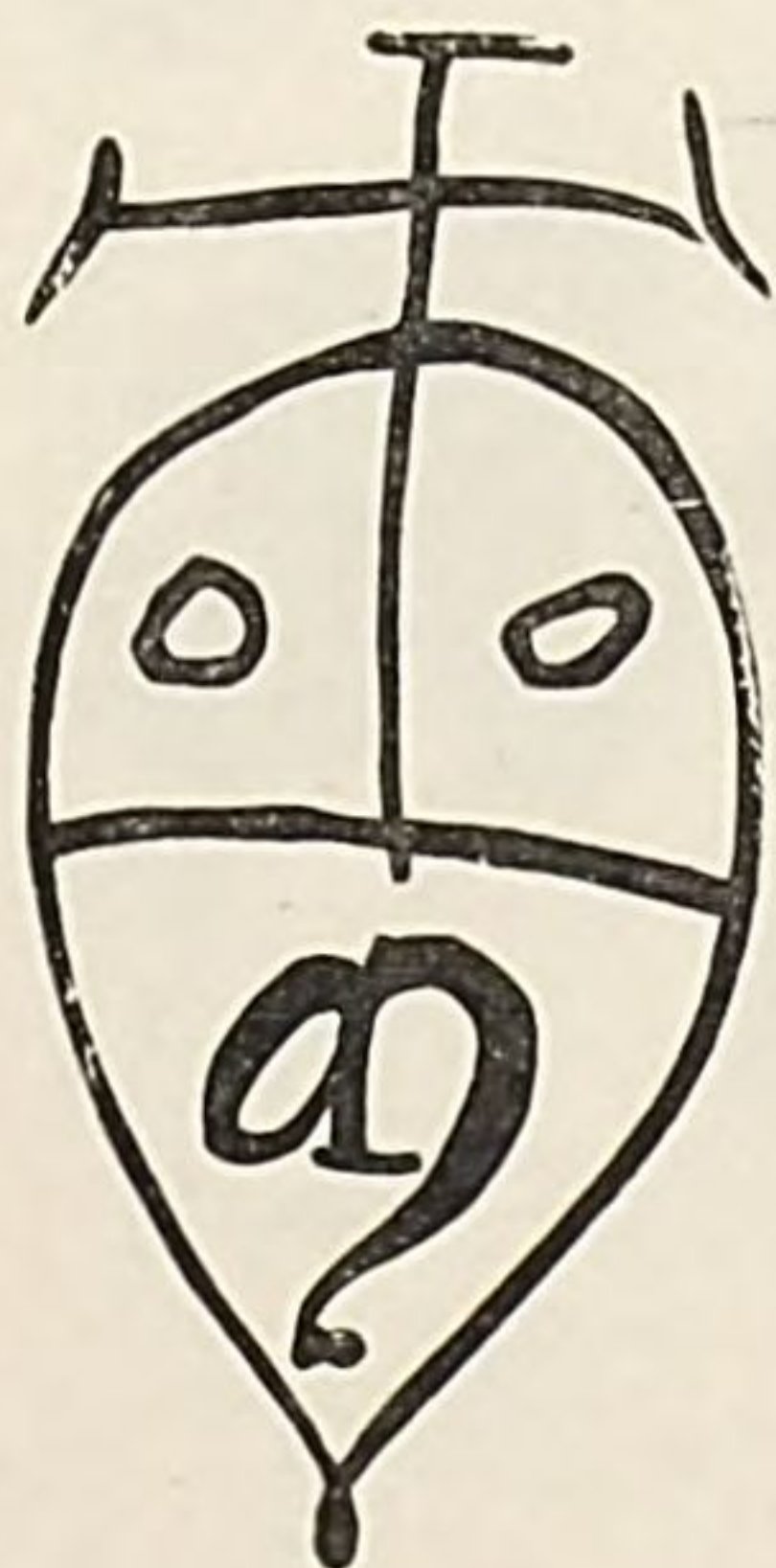
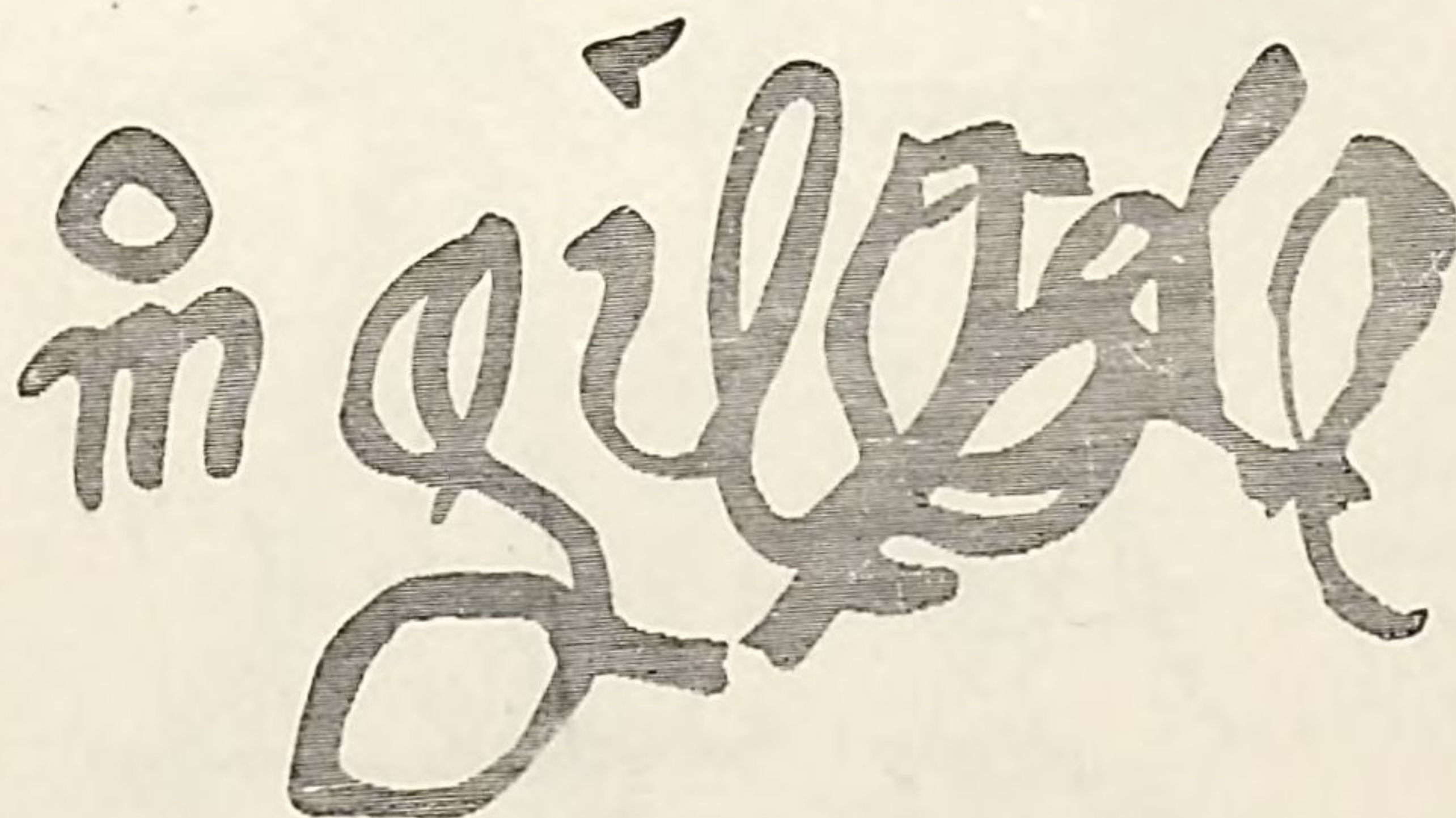
No. 143.

On a plate in the British Museum, with scale border and 'Diamante' in centre. It is more in the style of the Gubbio wares than those of Diruta. A similar mark is on a piece (No. G. 533) in the Louvre; and, with the scroll, on a piece in the Museum at Gubbio. (De Mély, p. 83.)



No. 144.

Similar to No. 147, and important for the date. It occurs on a plate representing Hercules and Antaeus after Pollaiuolo in the Basi-
lewski Collection, and also on a piece in the Louvre, G. 359. Subject, Abraham visited by the Angels. They are probably the Maestro Giorgio signature by 'pro-
curation' of a careless hand. A somewhat similar but blurred name is on a plate in the Sauvageot Collection of the Louvre, G. 475. Two hunters, with dog, hare, &c., and border of trophies



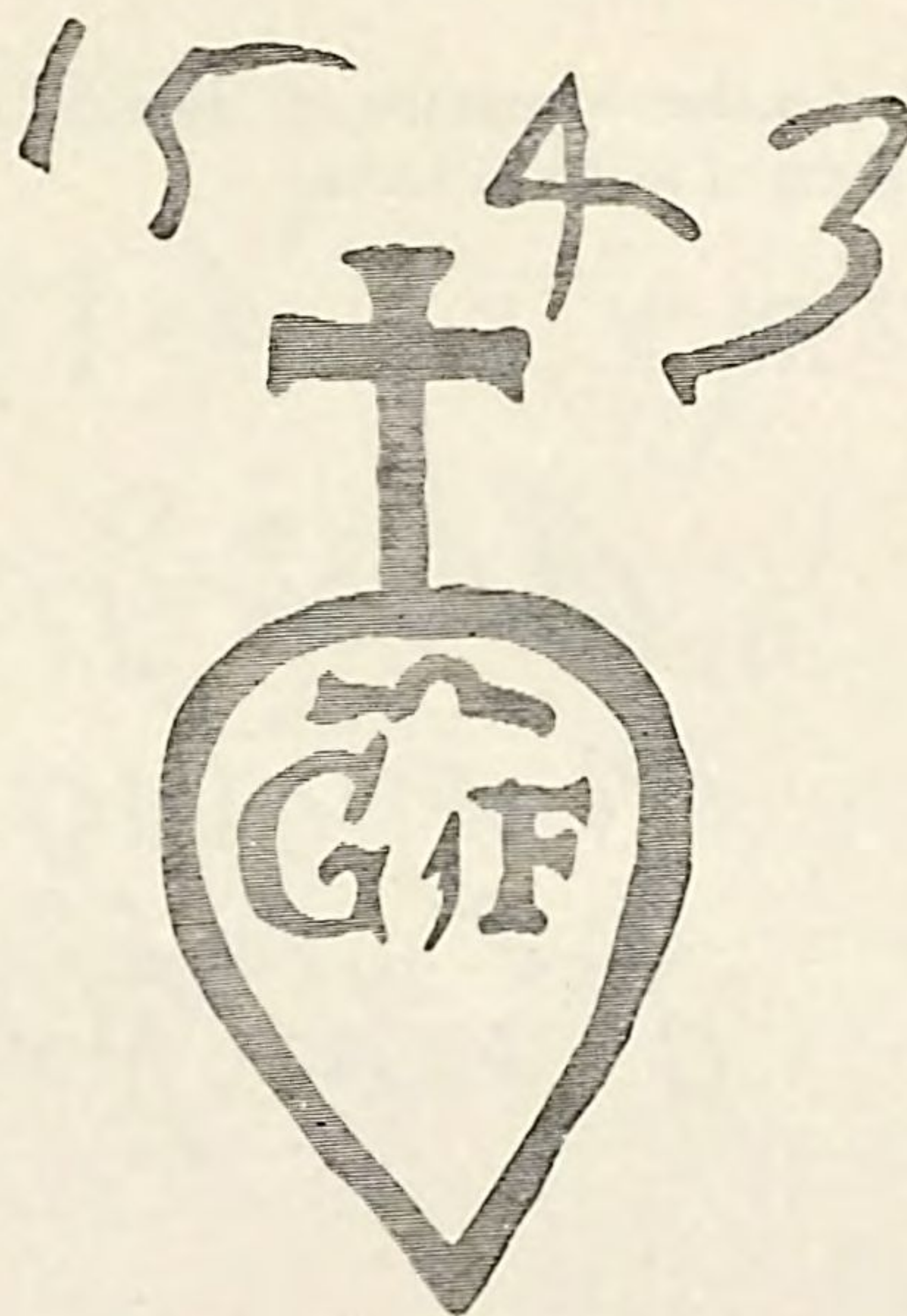
No. 145.

Occurs on a plate formerly in Mr. Barker's Collection. Trophies shaded in blue on yellow ground. Shield of arms in centre, and date 1540.

GUBBIO.

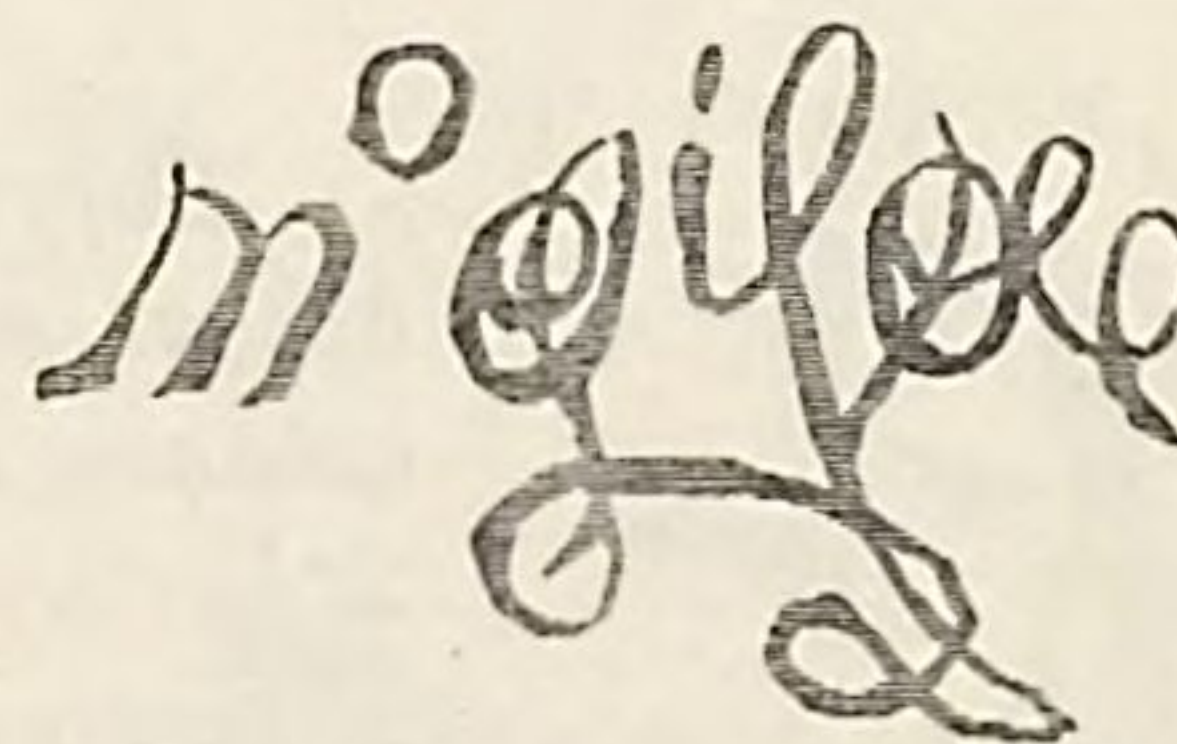
No. 146.

Is on a tazza in the Ashmolean Museum, Fortnum Collection, somewhat coarsely painted in the style of the Fontana fabrique, with the subject of Constantine crossing the bridge, and seeing the cross in the sky. It is faintly lustred in gold, and has the mark on the reverse in gold lustre colour.



No. 147.

A curious signature given by M. Delange in the appendix to his translation of Passeri's work. It has been attributed to an unknown M^o Gillio. Perhaps the same as No. 144.



No. 148.

On a square bas-relief, the Virgin and Child, enriched with metallic lustre. The end lobe of the label, on which the date is repeated, has been mistaken for the letter C, and it has hence been somewhat hastily inferred that the letter standing for 'Cencio,' combined with the signature 'Perestino,' would indicate that they were one and the same person.

PERESTINO

153 C.

GUBBIO.

No. 149.

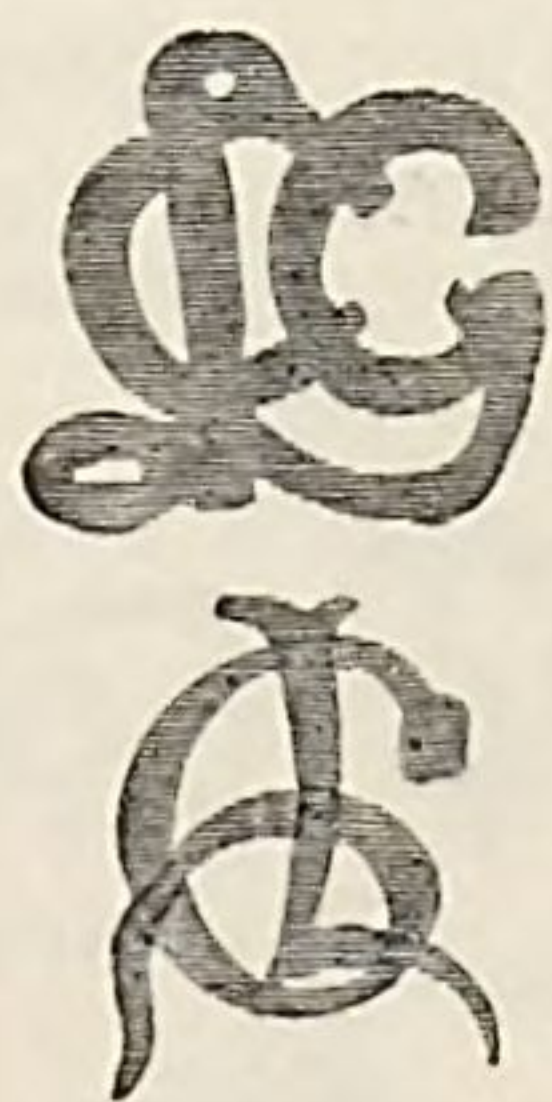
Another signature of Maestro Prestino, on a plate subject Venus and Cupid, belonged to Mr. Falcke.

1557
 Adi 28 d' maggio
 in gubbio. p mano
 d' maestro prestino

No. 150.



This letter may also stand for a monogram of Prestino. It occurs on a bowl having the Virgin and Child painted in lustre colours, and was in Mr. Fontaine's Collection. A nearly similar R is on a piece in the Pesaro Museum (Molinier). A more decided P occurs on a piece in the Louvre, G. 518; and again another formed more nearly to a D, with the date 1533, on a plateau, subject the establishment of the throne of David, after a lost work of Raffaello; in the Bracon Hall Collection of the Rev. Mr. Berney.



No. 151.

These marks were adopted by Messrs. Carocci, Fabbri, and Co., manufacturers of modern lusted ware at Gubbio. Sig. Pietro Gay was the artist who personally superintended the work. Specimens were shown at the International Exhibition in 1862.

CASTEL DURANTE

No. 152.

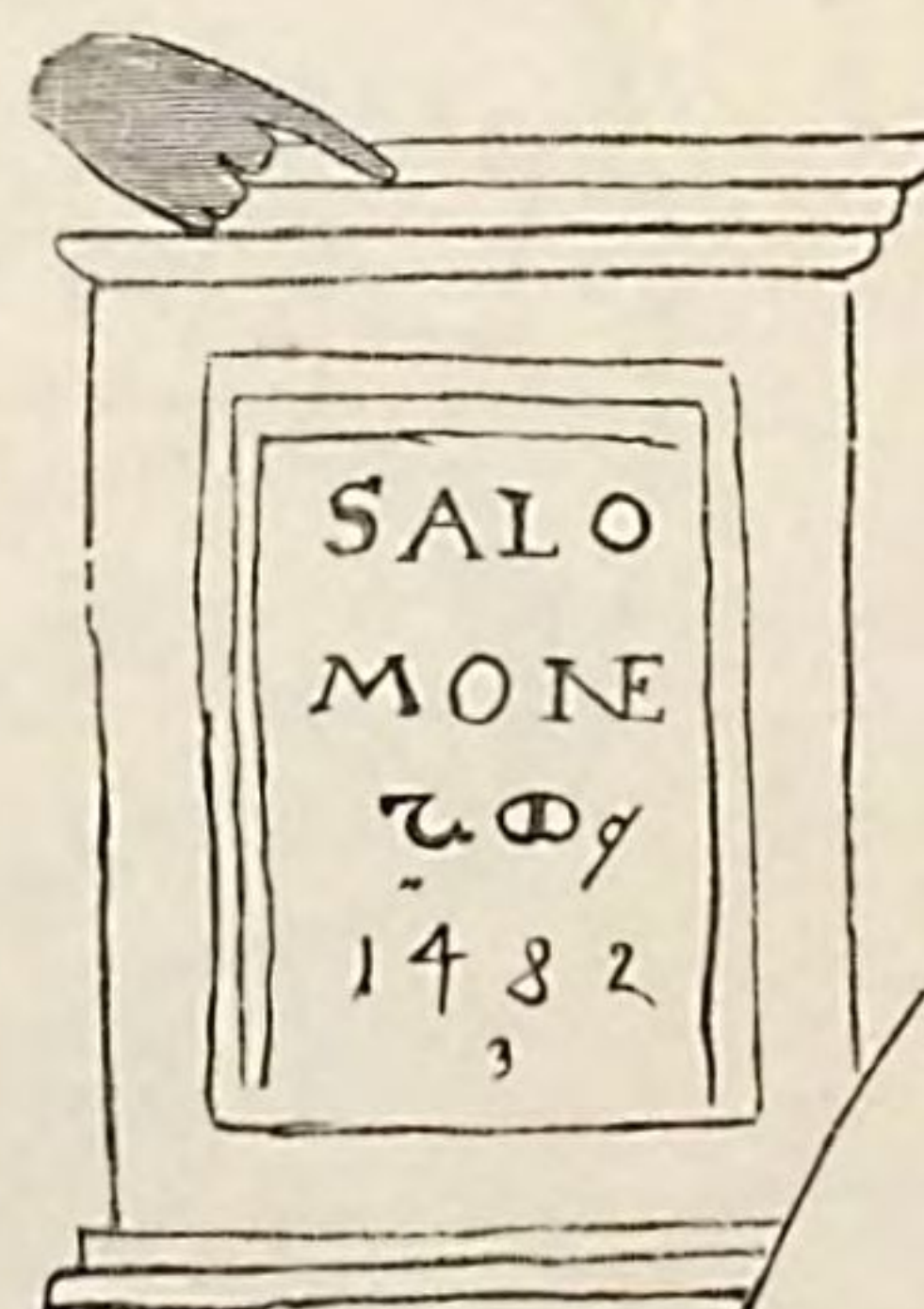
On a fine bowl belonging to Mrs. T. Hope, the work of Giovanni Maria, vasaro of Castel Durante, Sept. 12, 1508. Bold and elaborate grotesque decoration on a rich blue ground.

1508 adi 12 de seteb
fatta fu i Castel durate
Giovanna Maria vzo

By the Painter of the Museo Correr Service, now believed to be Nicolo Pellipario, when working at Castel Durante. Circa 1515.

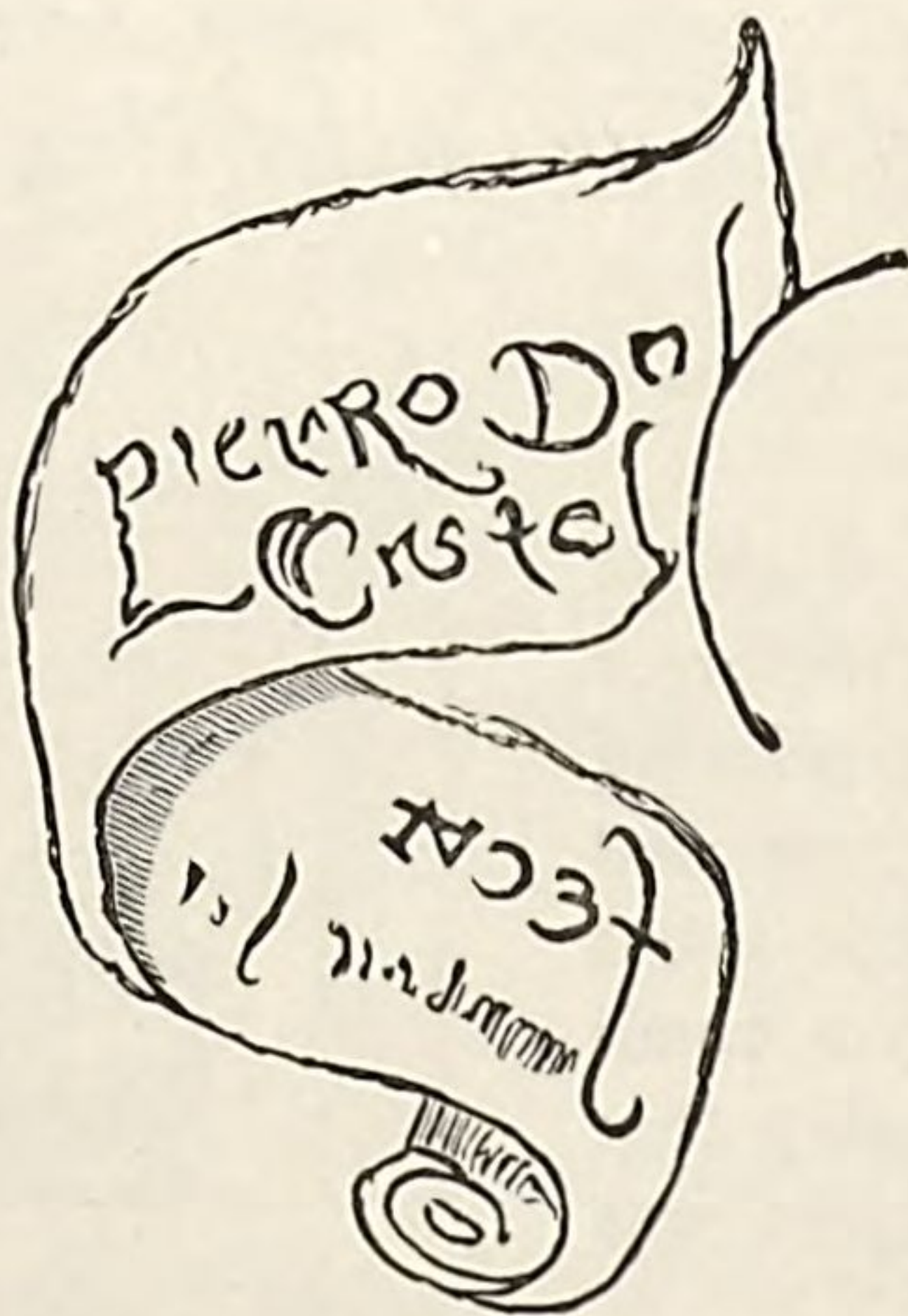
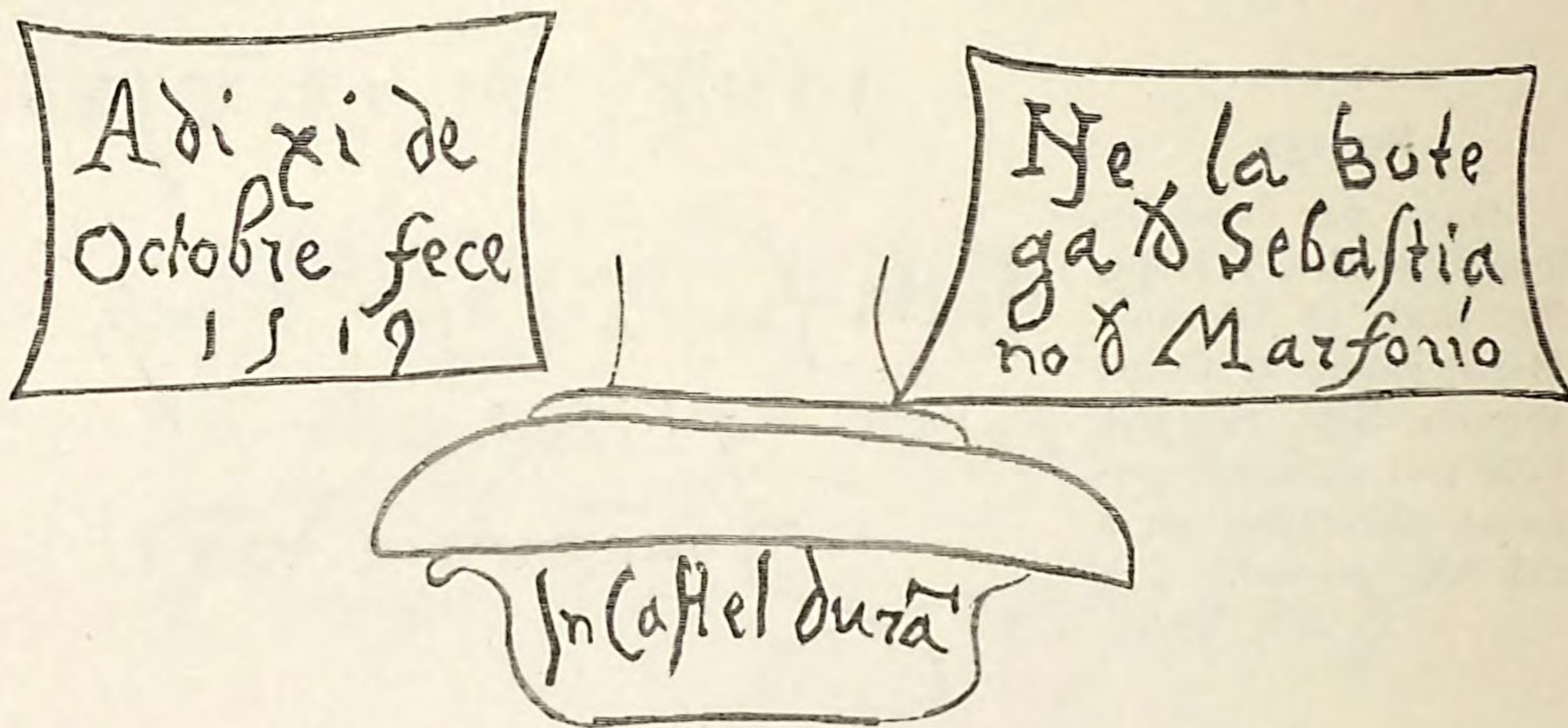
No. 153.

This mark and early date, 1482, is on the face of one of seventeen plates of a service by the same hand, in the Correr Museum at Venice (No. 215), representing Solomon adoring the Idols. Signor Lazari read this monogram as composed of the letters G · I · O ·, the O being crossed by the I, but they may be meant for T · M · or B · followed by a small letter which may be q or p. The date is probably that of the design or engraving from which the subject was painted, probably at Castel Durante about 1515.



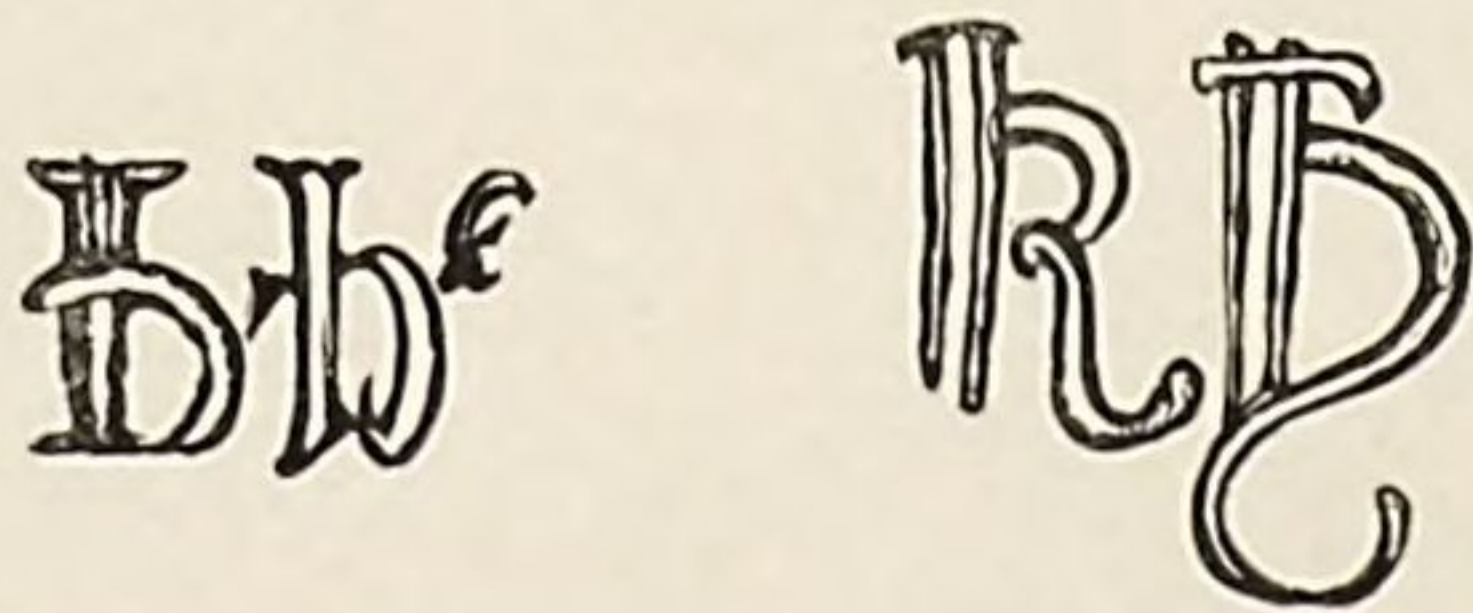
CASTEL DURANTE.

No. 154.

On a pharmacy jar in the British Museum, decorated *a trofei*.

No. 155.

On a similarly decorated dish in the Museum of the University of Bologna.



No. 156.

On a plate in the British Museum; subject the Rape of Helen. Reverse, scroll ornament, among which these monograms are four times repeated.

CASTEL DURANTE.

No. 157.

On a plate in the British Museum; subject, Dido and Ascanius, inscribed in yellow colour. A nearly similar inscription by the same hand and of the same date is on a plate in the Ashmolean Museum (Fortnum Col. No. 507, see pl. XV). Its subject is the Flight into Egypt. Figured by Delange, pl. 68.

On a plate, subject the Rape of Ganymede, No. 237 in the Louvre, is a nearly similar inscription with the date 1525.

1526
jn castel
durante

No. 158.

On a fragment of a tazza, probably by the same hand and representing three river Deities in a landscape, on the margin of a running stream.

S. B.

In Castel
durante

No. 159.

On a plate formerly in the possession of Mr. Barker.

CASTEL DURANTE.

No. 160.

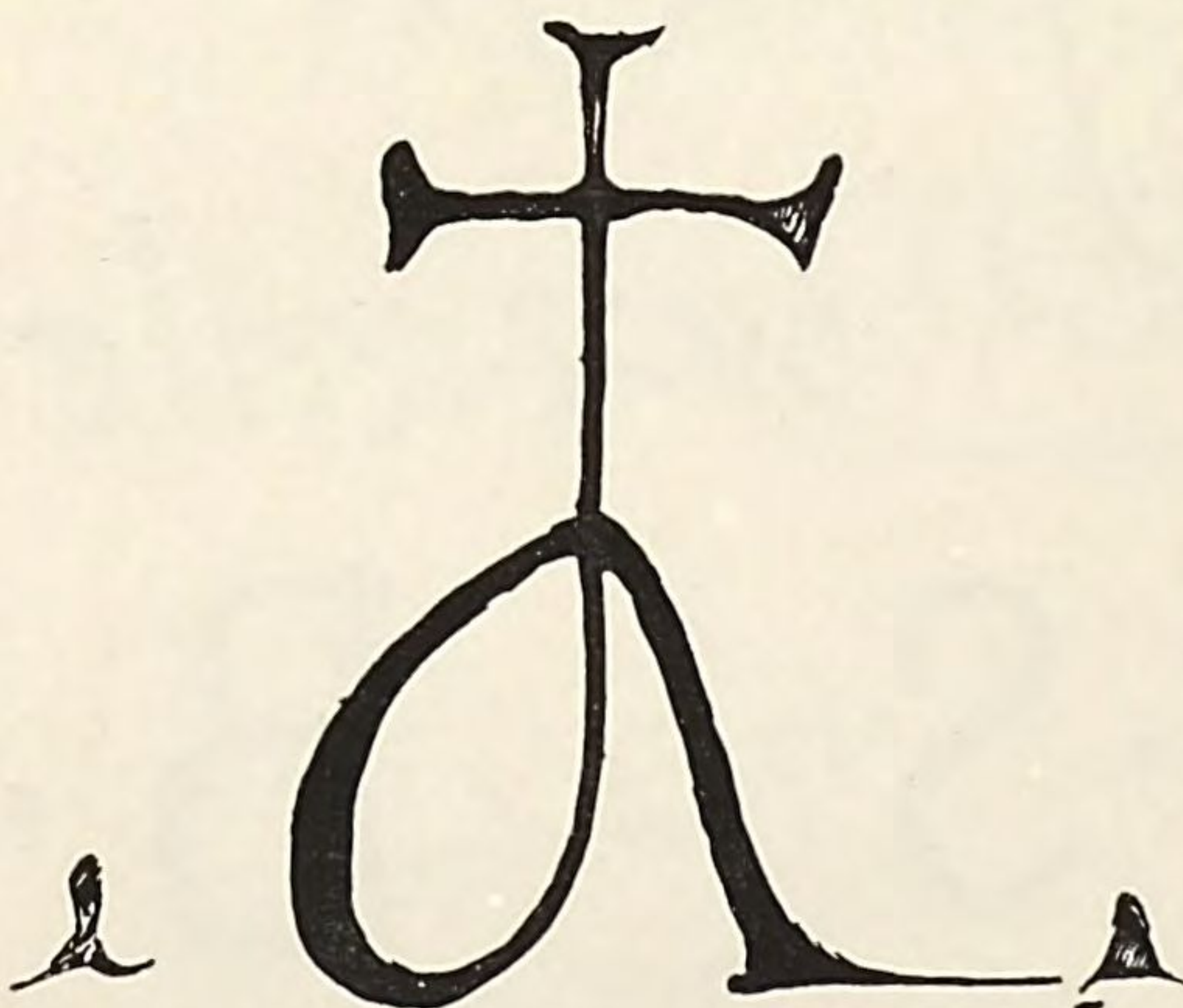
On a drug pot in the South Kensington Museum, 2590. '56. Grotesques in grisaille on dark blue. About 1550-60.

IN TERR
DVRANTIS



No. 161.

On a drug pot, yellow and dull blue foliation. Castel Durante? In possession of Miss Devidis.



No. 162.

On a large plate with raised centre, Cupid, Apollo, and Daphne, 1532. In Pesaro Museum. (Molinier.)

The same mark, but smaller, is on a bottle in the same Museum.



No. 163.

On a plate painted in chiaroscuro. Hercules and Cerberus. Castellani Collection. Castel Durante.

No. 164.

*P Mastro Simono in Castelo
Durate 1562.*

On a vase figured by Delange, p. 75. Covered with grotesques, among which is the signature and date.

No. 165.

S. 1580.

On a plate. Joseph leaving his mantle. Museum of Pesaro. (De Mély.)

CASTEL DURANTE.

No. 166.

On a plate with armorial shield, No. 271 Louvre. Border *a trofei* G. S. (De Mély).

No. 167.

On a basin, decorated with *trofei*. Female head in centre. Probably Castel Durante.



No. 168.

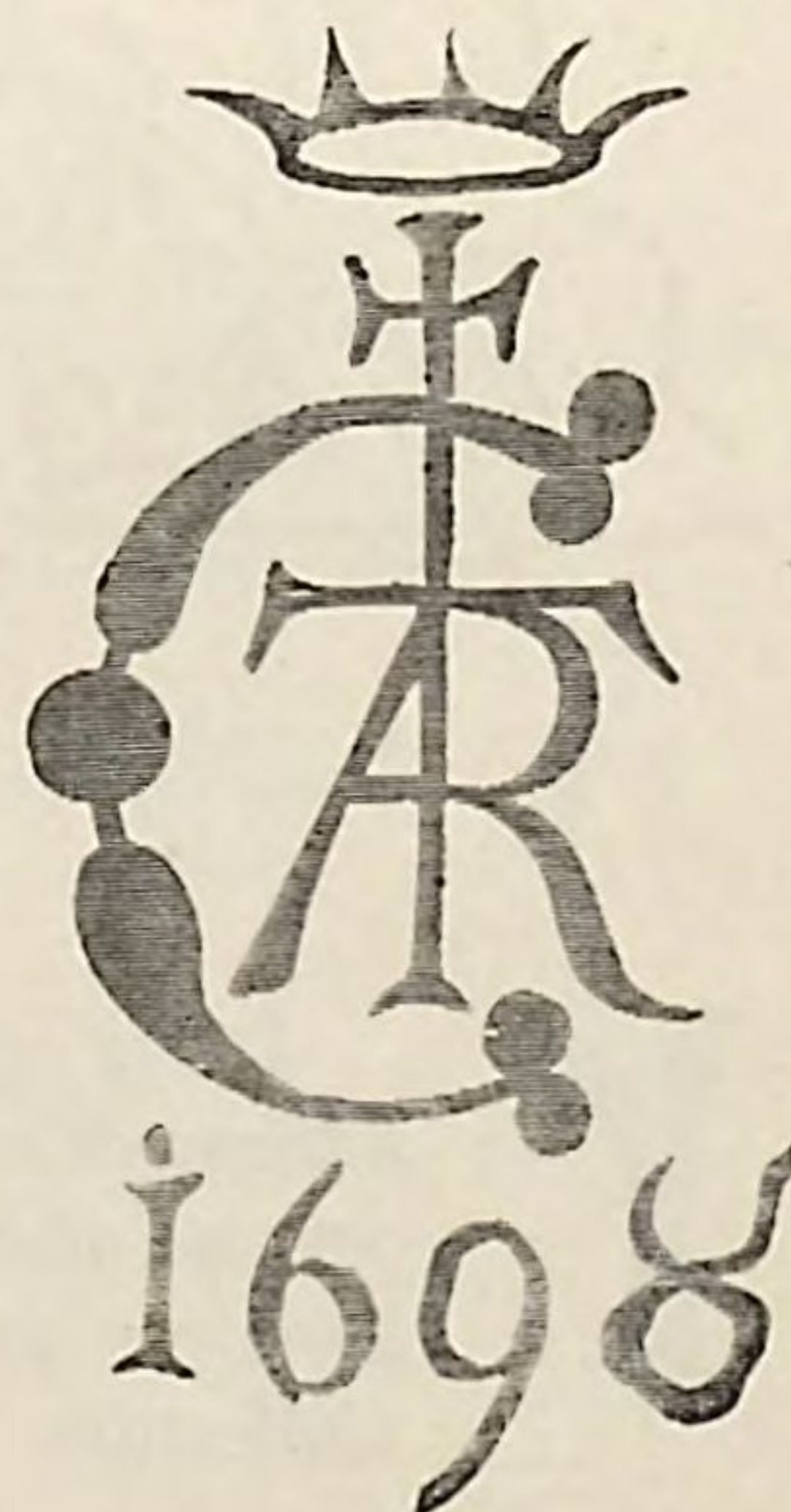
On three large vases in the Barberini gallery, Rome. 'Hipollito Rombaldoni d'Urbano pinse 1647.'

On a 'coupe' No. 291 Louvre, the Triumph of Flora, is the same signature.

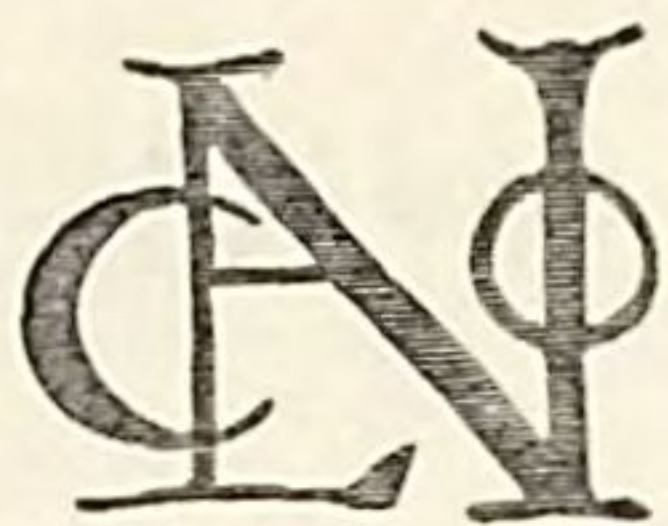


No. 169.

On a pharmacy jar mentioned by Chaffers. This monogram is that of the Carthusians, not a mark of the fabrique, for which it has been accepted.



URBINO



No. 170.

da Urbino.

On a fragment the bottom of a plate, in the Louvre, from the Sauvageot Collection (No. G. 824); subject the Parnassus after Raffaele, figured in Delange's Recueil, pl. 100.

Chome li a finiensì
Sagrificharò
à la dea diana
Nicola da
.V.

No. 171.

On a plate in the British Museum, representing a sacrifice to Diana, by Nicola da Urbino (Nicola Pellipario).



No. 172.

On a 'hanap' or ewer, in the Museum of the University at Bologna, having the arms of Gian. Francesco Gonzaga impaling those of Isabella d' Este (married 1490; he died 1519; she died 1539.) Also on a similar piece in the Rothschild Collection in Paris. Illustrated in Delange's Recueil, pl. 31. By Nicolo da Urbino.

No. 173.

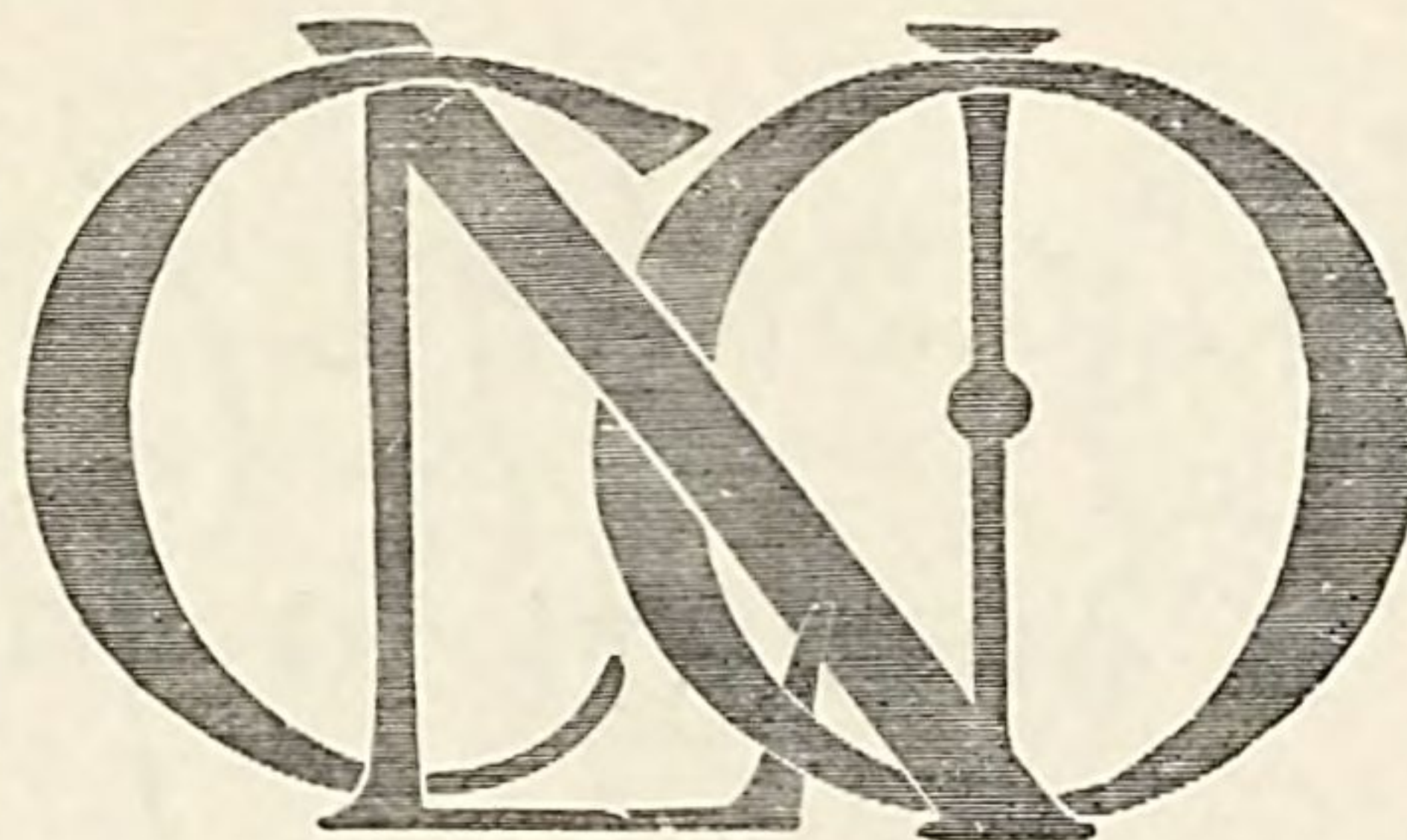


On a plate; subject, a young female seated on a plinth, holds a trumpet, and crowns a young man who kneels. On a book beneath, *omnia · vincit · amor · et · cedamur . . . questo*. Arms of the Scaligeri (?) hanging on column. Fine work by Nicolo da Urbino. Castellani Collection.

URBINO.

No. 174.

On a plate; subject, a king enthroned, probably David or Solomon. In the Basilewski Collection. Figured in Delange's Recueil, pl. 55. By Nicolo da Urbino.



No. 175.

On a large circular dish in the Bargello, at Florence, representing the Martyrdom of Sta Cecilia. By Nicolo da Urbino.

(This mark is reduced from the original.)



*Historia de Sancta Cecilia la gnalle
e fata m. botega de guido da castello durante
In Urbino 1528*

No. 176.

On a plate formerly in the Narford Collection; subject the Siege of the Castle of St. Angelo. Illustrated in Delange's Recueil, pl. 81.

*fatta in Urbino in Botega de
M^o Guido fontana
Vasako.*

URBINO.

In La Bottega di Guido
 Durantino in Urbino
 1535

No. 177.

On a plate.
 Spitzer Collection.

de fabula
 de Groux et
 Semele
 Nella Bottega di
 Guido Durantino
 in Urbino
 1535

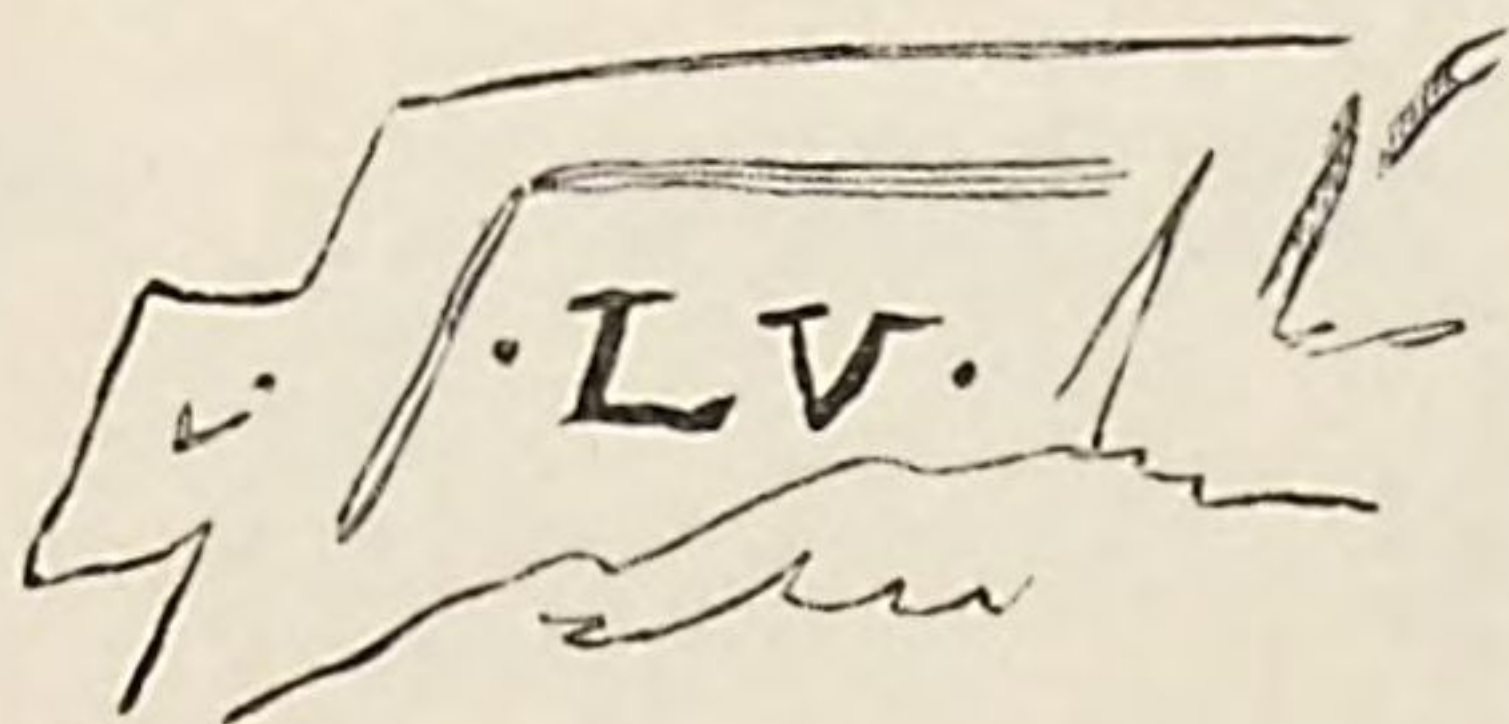
No. 178.

On a plate in the British Museum, Jupiter and Semele, one of a service bearing the arms of the Constable de Montmorency.

Another piece of this service is in the Ashmolean Museum (Fortnum Collection). It is figured by Delange, pl. 15, p. 72.

Another is in the Brera at Milan.

A nearly similar signature without date is on a plate. The death of Goliath. Louvre, No. 329, with the arms of Cardinal Duprat.



No. 179.

On a large dish formerly in the Narford Collection, the Conversion of St. Paul. Attributed to Orazio Fontana. Probably the number of the piece, not a mark.

URBINO.

No. 180.

The mark given by Passeri as occurring on pieces made by Orazio Fontana for the Duke of Urbino.

A nearly similar mark, the letter D replacing the lower F, occurs on some large vases of much later date.

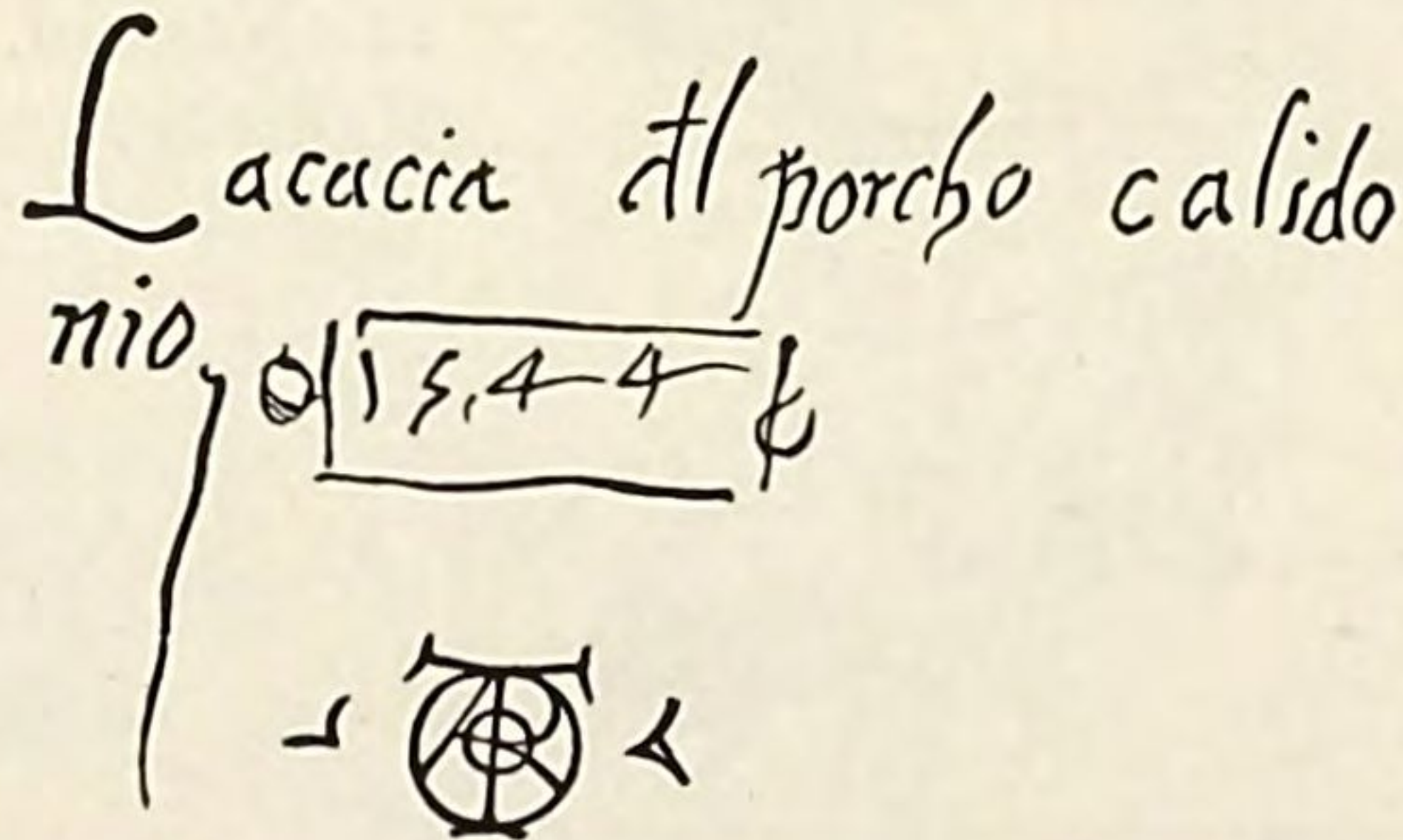
On some of the vases at Loreto are the letters B · F · V · F ·



No. 181.

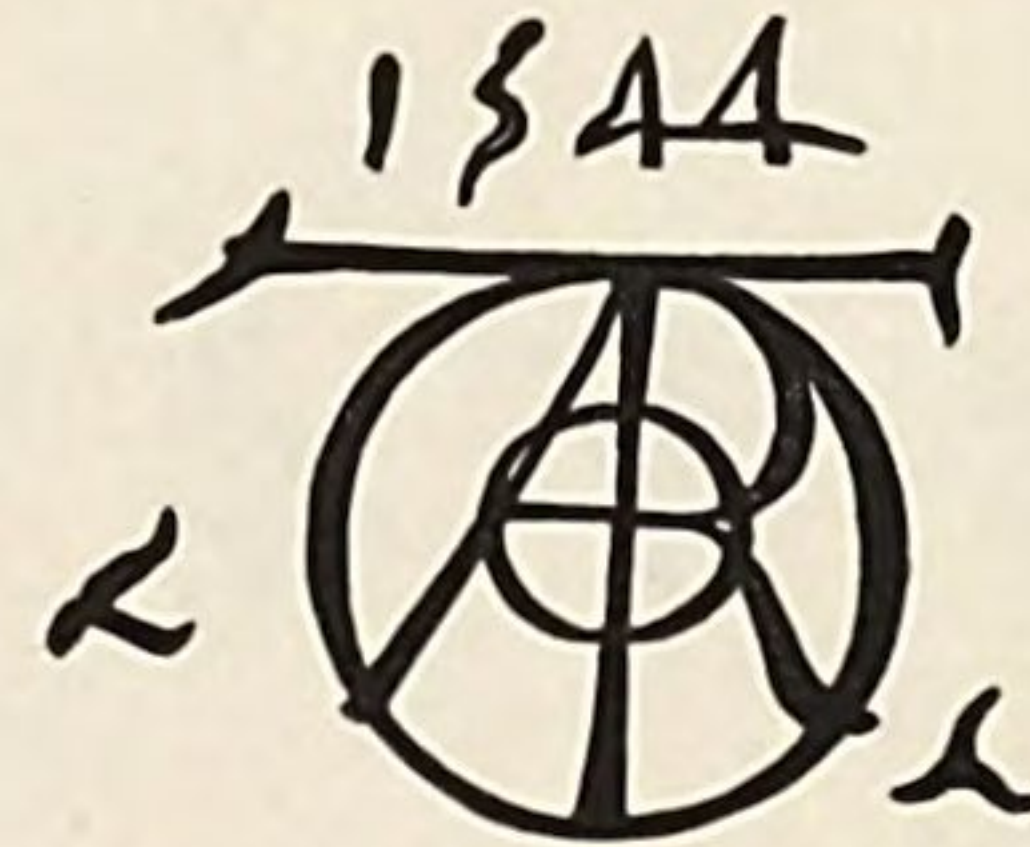
On a tazza in the British Museum, from the Bernal Collection.

On a plate in Mr. Salting's Collection the same monogram occurs in a label on the wall. The subject is the flight of mounted warriors before their enemies towards the open gates of Urbino: each carries his armorial shield. Urbino, dated 1541.



No. 182.

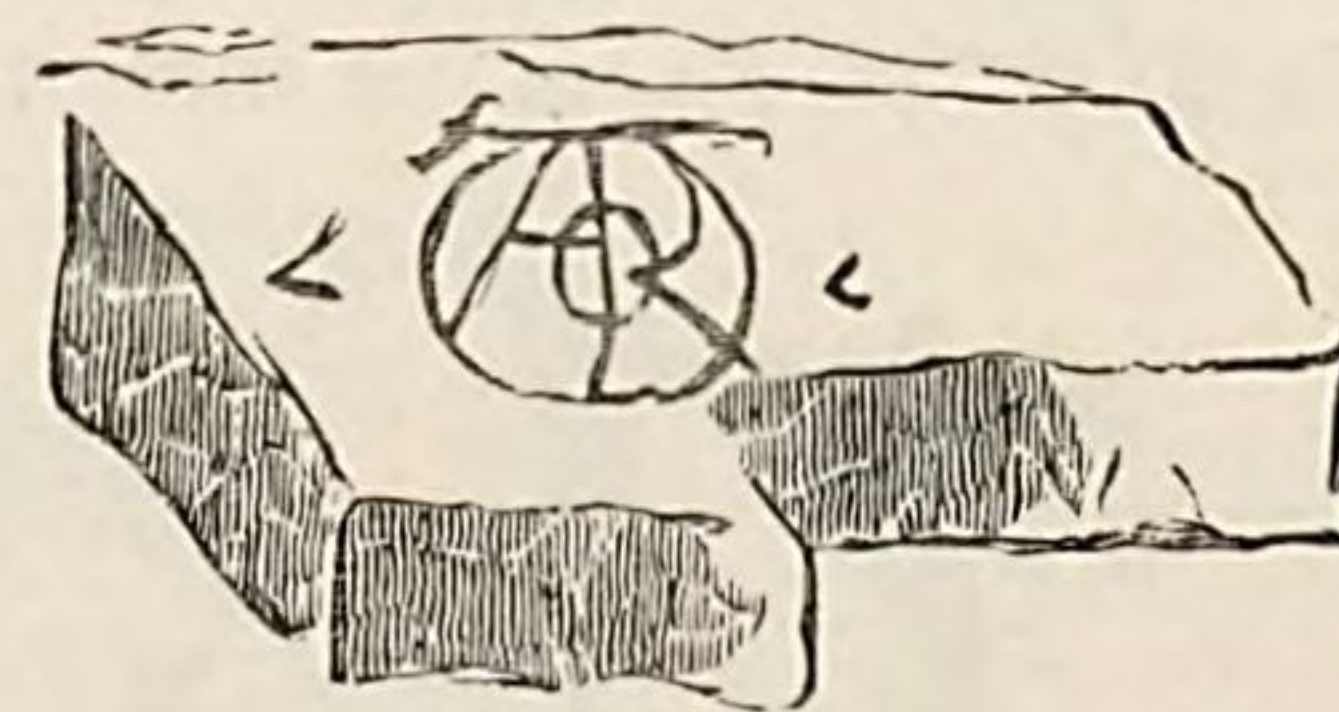
On a circular dish in the collection of the Cavaliere Alessandro Saracini at Siena, representing the Rape of the Sabines. It is painted in Orazio's early manner, and a fine example.



*Come Horazio Comfda
Seor . . . li Sabini.*

No. 183.

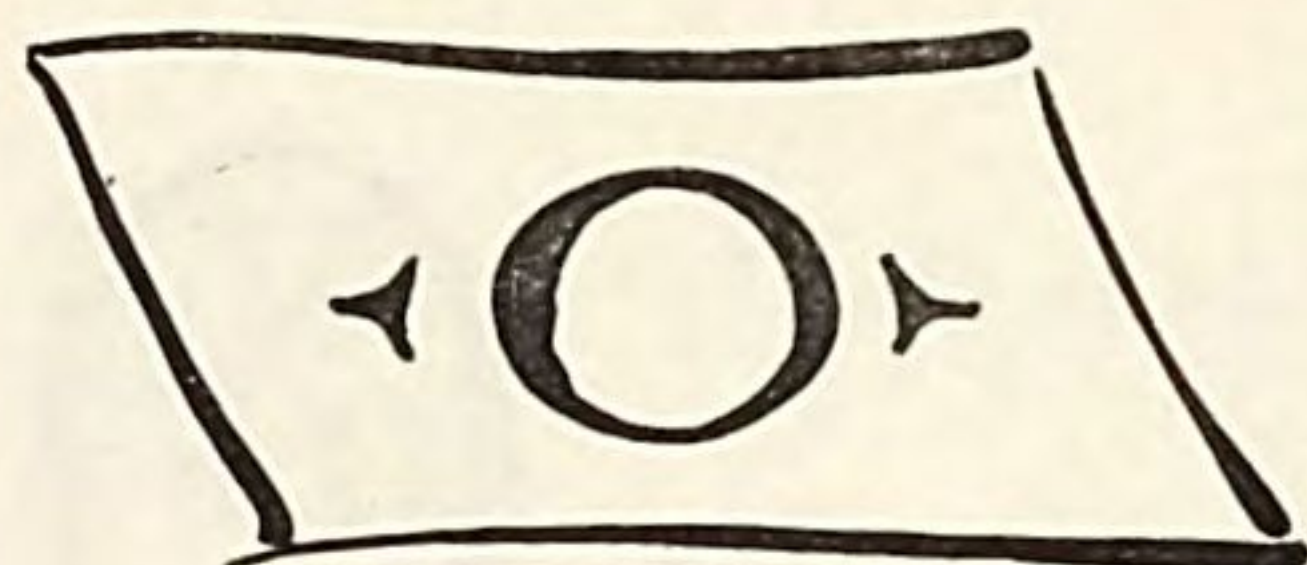
This mark is on the face of a large plate, No. K. 1794 in the Königl. Museum, Berlin, 'Match between the nine Muses and the daughters of Theseus (after the design by Pierino del Vaga).



*Questo fu fatto nela botega
de M^o Guido vasaro
da castello dur-
anto in urbi-
no a di 5 d
nouembre
nel 1542.*

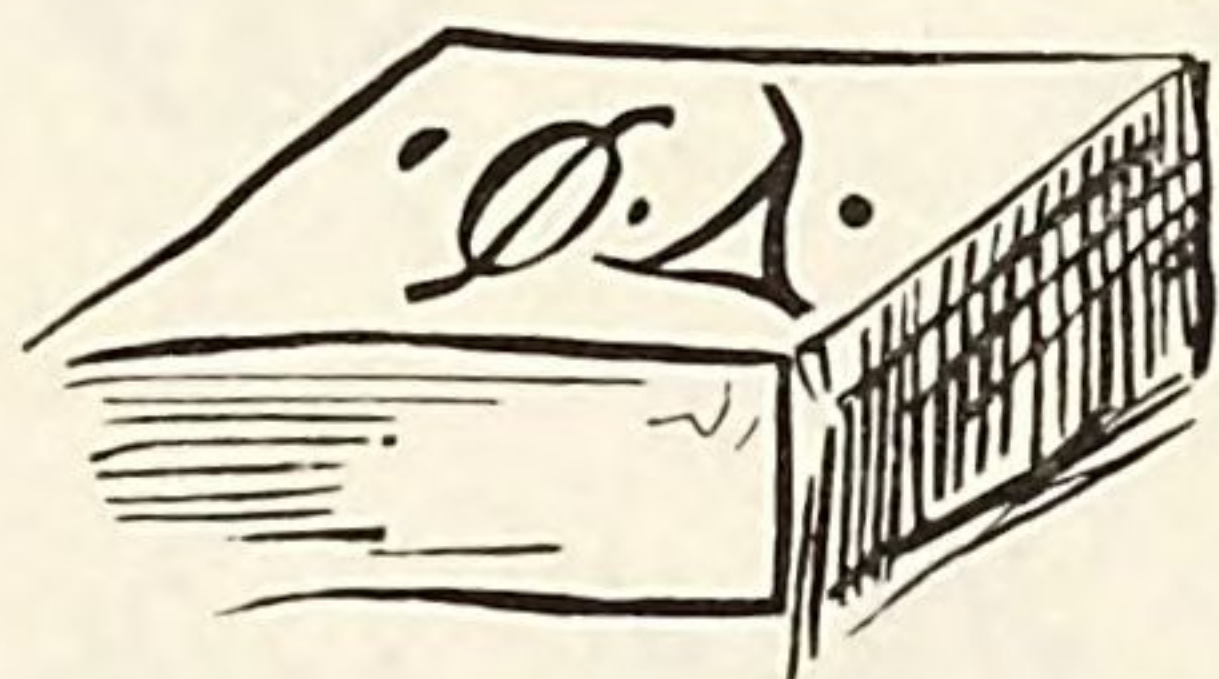
On the reverse

URBINO.



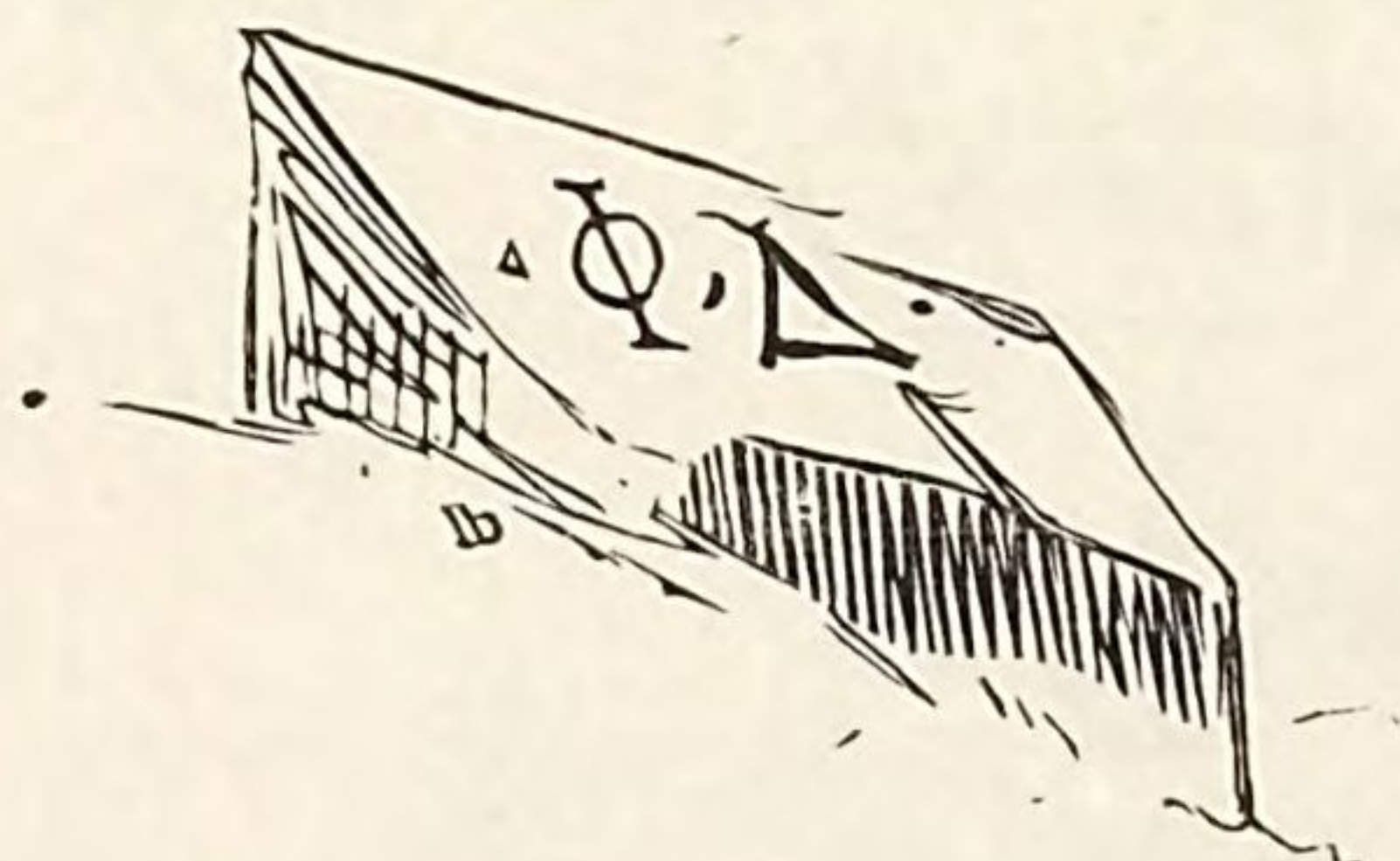
No. 184.

On a fine plate in the Louvre (No. G. 337); subject, the Massacre of the Innocents.



No. 185.

On a plate formerly in Mr. Fountaine's Collection at Narford. St. Paul preaching at Athens, after Raffaele.



No. 186.

On a tazza, also formerly in the Narford Collection; subject, David and Goliath.

No. 187.

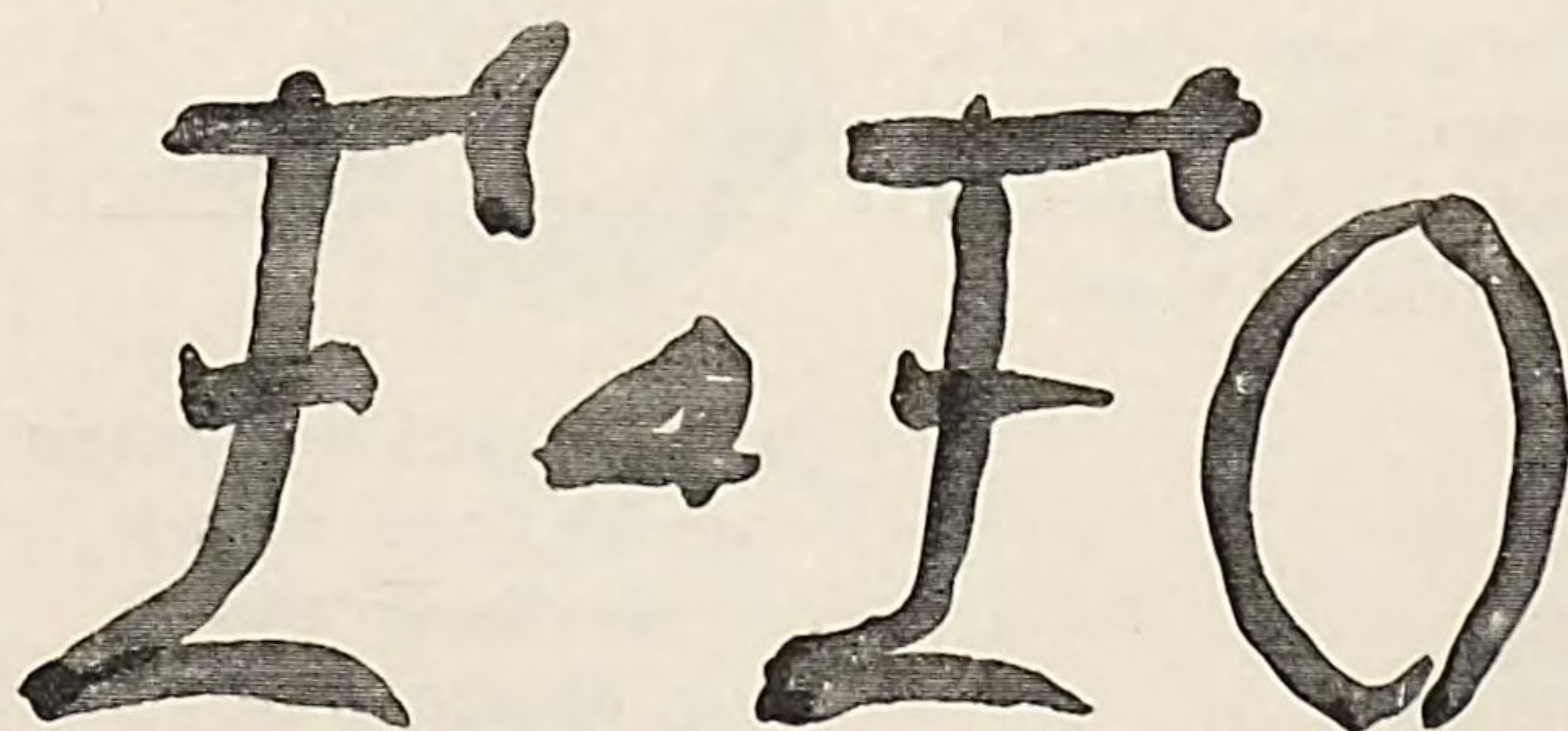


This mark occurs in the landscape, on a plate formerly in the Toscanelli Collection at Pisa, representing the Healing of the Sick at the Beautiful Gate, after Raffaele. In the writer's opinion it may be a work of Orazio's later period.

No. 188.

On a fine vase formerly in the Barker Collection, figured by Delange, pl. 84, is the inscription

FATTO IN BOTEGA
DE M^o ORATO FONTANA.



No. 189.

On a *Fruttiera* in the Correr Museum, at Venice, No. 258, and attributed by Sig. Lazari to Flaminio Fontana; subject the Judgement of Paris.

URBINO.

No. 190.

On a plaque in the Franks Collection, since given by him to the British Museum, painted with a fine figure of St. Paul.

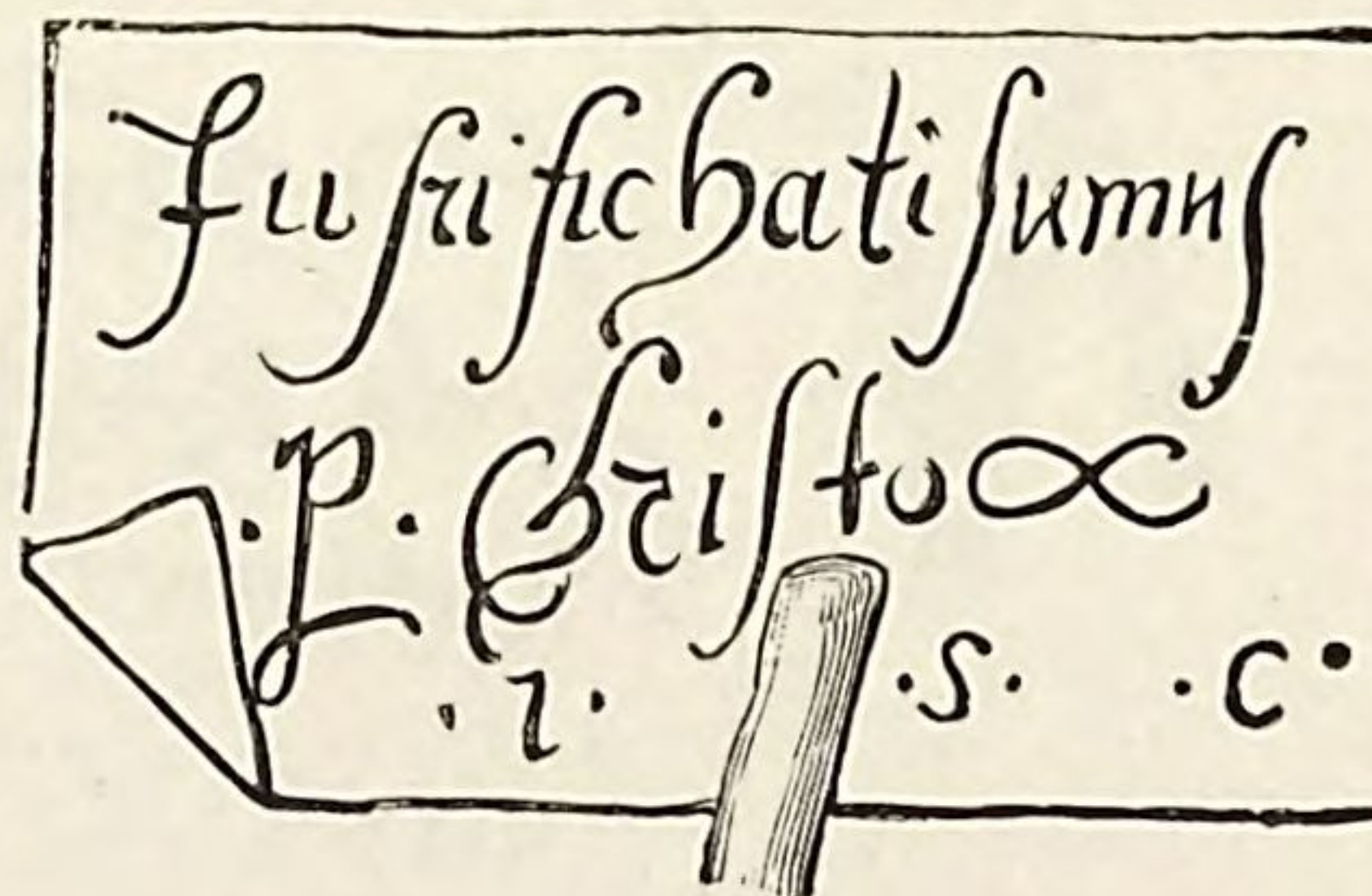
On a stone in the foreground is inscribed, P. E. S. PAVILIS,
1583
and the initials

▲ E F ▲

It has all the manner of the Fontana School, and may perhaps be attributed to Flaminio.

No. 191.

On a plaque, also in the British Museum, from the Franks Collection, finely painted with the Crucifixion in the manner of the Fontana fabrique.



No. 192.

On a plaque in the British Museum.
The Annunciation.

1567

SFORZA . D. P .

Works of Francisco Xanto.

1532.

No. 193.

On a plate in the British Museum; subject, from a poem composed by the painter of the plate in honour of his patron, Duke Francesco Maria I, of Urbino, and called 'Il Rovere Vittorioso.'

Marte 'cornato' T Ciel,
Vener contempla.
Nel .X.XV canto del Rovere
vittorioso, di .F.X.A.R. pictor.

fra: Xanto .A. da Rouigo,
P Urbino pr:

URBINO.

No. 194.

.1533.
 De Marte i figli
 alla pietosa Lupa.
 Nel XLIII. Lib: de Tirogo pō
 pio.
 fra: Xanto
 A. da Rouigo
 Urbino.

On a plate in the British Museum; painted with the subject of Mars, with the Roman wolf and twins, and signed in colour by Xanto; richly lustred at Gubbio by the Maestro, signing with the letter N, in the iridescent pigment.

Another example of a piece painted by Xanto, and lustred by N, was in Mr. Napier's Collection (Catalogue Shandon Collection, No. 2882).

Also one painted, but not signed by Xanto, lustred and signed by M^o Giorgio, 1529 (Catalogue Shandon Collection, No. 2876).

.1531.

f. X. A. R.
 T Urbino.

No. 195.

On a plate in the South Kensington Museum, 1685. '55. Allegorical or mythological subject; a shield of arms. Reverse, initialled by Xanto and dated Urbino, 1531. Diam. 7 $\frac{3}{4}$ in. (Bernal collection.)

No. 196.

On a plate in the South Kensington Museum, 1780. '55. Pyramus and Thisbe. On the side a shield of arms bearing Hercules and the lion, on a gold ground. Reverse, inscribed with title of subject, signed 'Fra Xanto,' and dated 1531. Urbino. Diam. 10 in. (Bernal Collection.)

.1531.

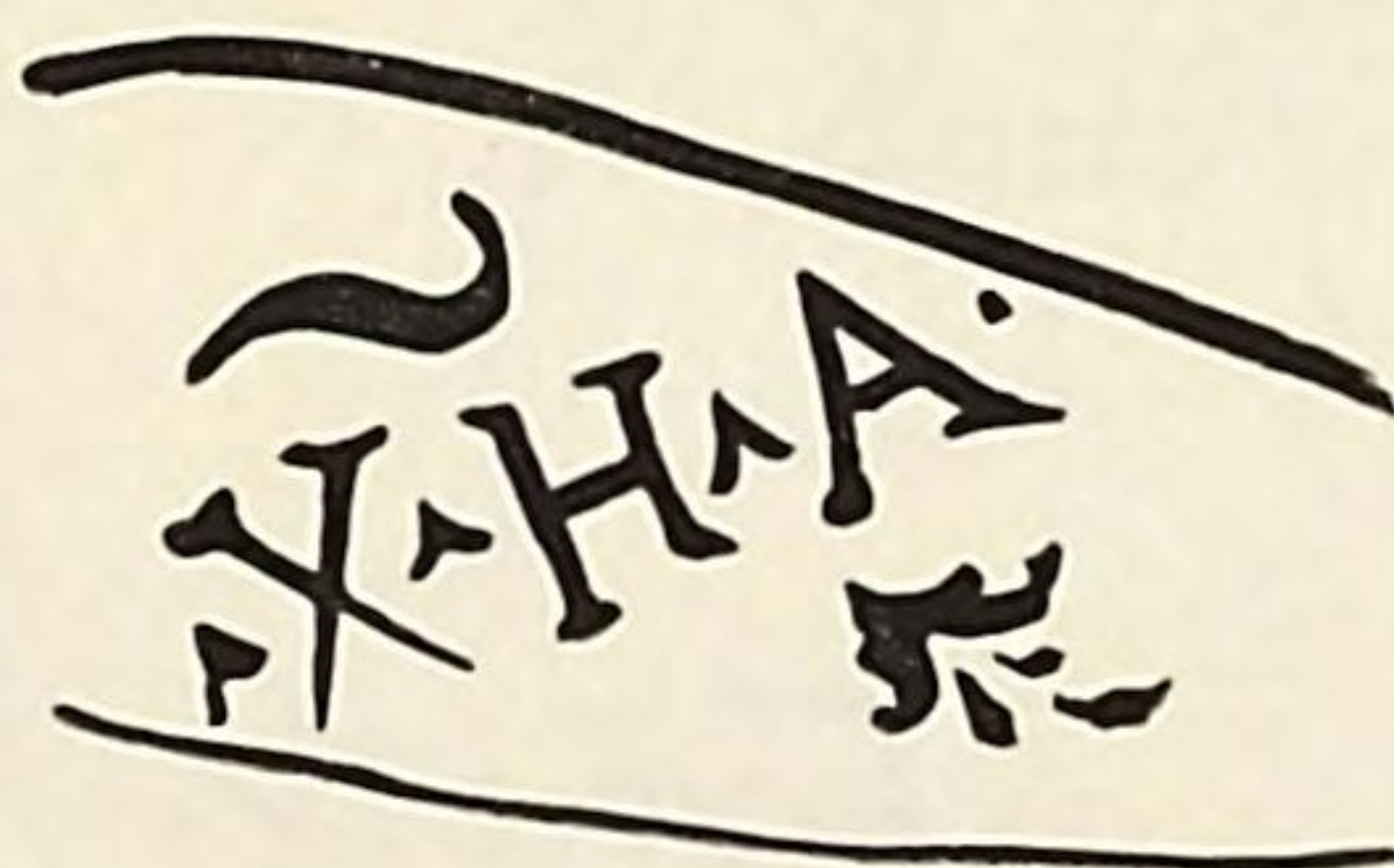
vidi piramo & Thisbe
 sieme a l'ombra.
 .Historia.

fra: Xanto, Au: Ro:
 T Urbino pi:

URBINO.

No. 197.

On a circular dish in the South Kensington Museum, 1748. '55. An adaptation (*pasticcio*) from Raffaello's picture of the marriage of Alexander and Roxana; on the upper part is a shield bearing the arms of Gonzaga, impaled with those of Este, and surmounted by a ducal coronet. On a soldier's shield are the letters X·H·A. Reverse, inscribed with the title of the subject. Signed by Xanto, and dated 1533. Urbino. Diam. 18½ in. (Bernal Collection.)



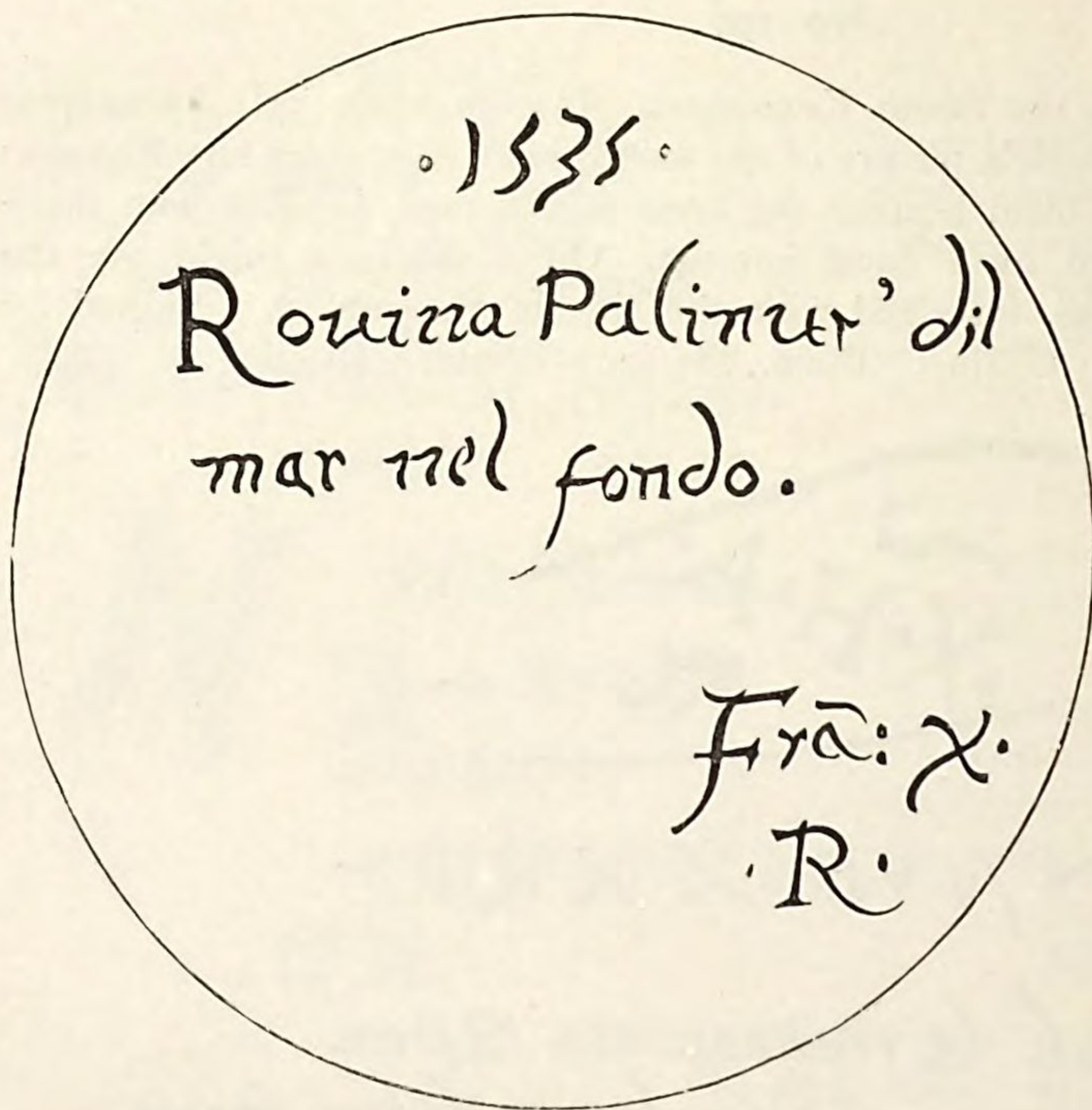
~ M·D·XXXIII ~

Hor uedi la magnanima Reina
 ch una treccia rivolta, e, l'altra sparsa
 Corse alla Babilonica ruina.

Ne l' I. libro di Tirogo Pompeio .

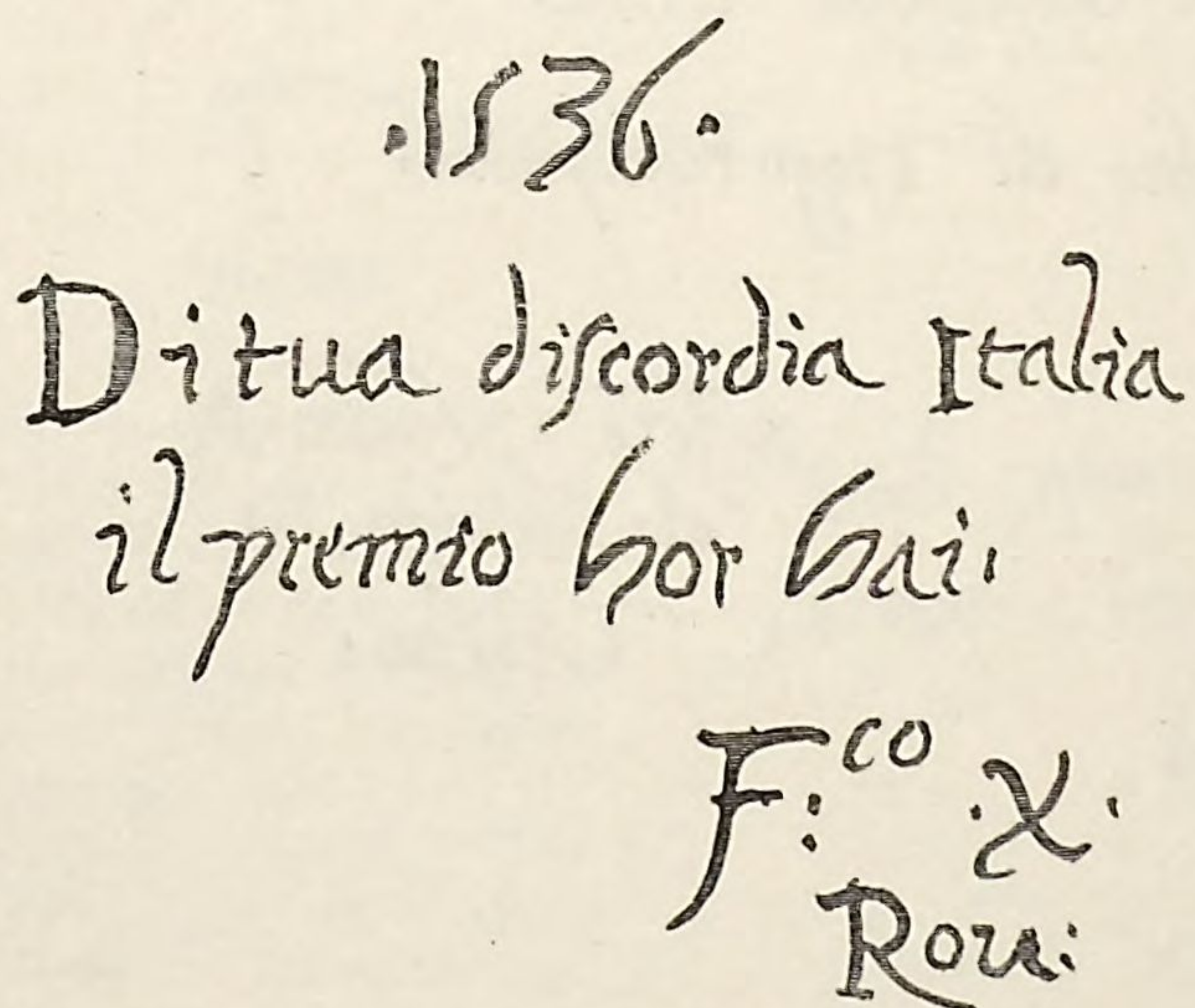
~ Fr̃a: X̃ato·A.
 da Rouigo, n
 Urbino .

URBINO.



No. 198.

On a plate in the South Kensington Museum, 272. '71. Palinurus falling from Æneas' galley. Lustrated. Reverse, signature and date. Urbino.



No. 199.

On a plate in the South Kensington Museum, 1698. '55. Allegorical subject, 'The Discord of Italy.' Reverse, inscribed with title of subject. Signed by Xanto, and dated 1536. Urbino. Diam. $10\frac{1}{4}$ in. (Bernal Collection.)

URBINO.

No. 200.

On a tazza in the South Kensington Museum, 4557. '56. Allegorical subject. A group of four nude females, to whom a bearded man offers gold, carried by a boy on a salver; on a scroll is inscribed 'Omnia ꝥ pecuniam facta sunt.' Reverse, the subject, the date 1531, and the letter X. Urbino, by Francisco Xanto. Diam. 10 $\frac{3}{4}$ in.

M. D. XXXVIII.

Così mal modo el'es
perienza è fatta

X.

No. 201.

On a plate in the South Kensington Museum, 1696. '55. Jupiter and the fallen Dionysius of Syracuse. Reverse, title of subject; signed by Xanto, and dated 1540. Urbino. Diam. 10 in. (Bernal Collection.)

.1540.

L'alta visio d'Im
era i Siragusa.

X.

1534

No. 202.

A plate signed with two initials only of Xanto's name; subject, Deucalion and Pyrrha. Was in the Narford Collection.

Deucalion, e, Pirra, e.
lor' buone opre.

F. X.

URBINO.

. 1541.

Vedi portia chel fer
to al pie percuote.

.X.

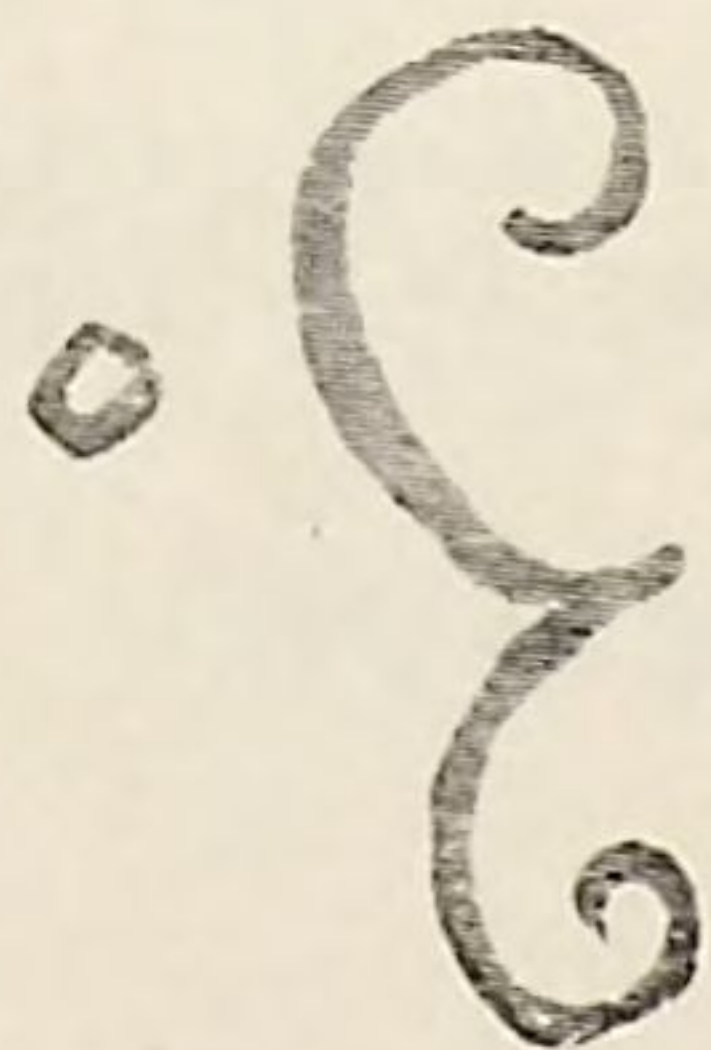
No. 203.

On a tazza in the South Kensington Museum 1790. '55. Brutus and Portia. Reverse, title of subject, the initial of Xanto, and date 1541. Urbino. Diam. 10 $\frac{3}{4}$ in. (Bernal Collection.)

. 1533.

Cinaveduto cephal
procri uccide.

Nel .VII. libro d' ouidio Met.



.frā. Xanto A.
Rouigiese. T
Urbino.

No. 204.

Another example representing the myth of Cephalus and Procris, painted in colour by Xanto, subsequently lustred and signed in lustre colour with an E or No. 3 reversed. It was in the Narford Collection.

URBINO.

M.D.XXXXI.

No. 205.

The circular dish representing the storming of Goleta, in the Collection of Baron James de Rothschild, at Paris, from that of Mr. Marryat.

In Urbino, nella
Bottega di Francesco
de Squano,

X.

1542

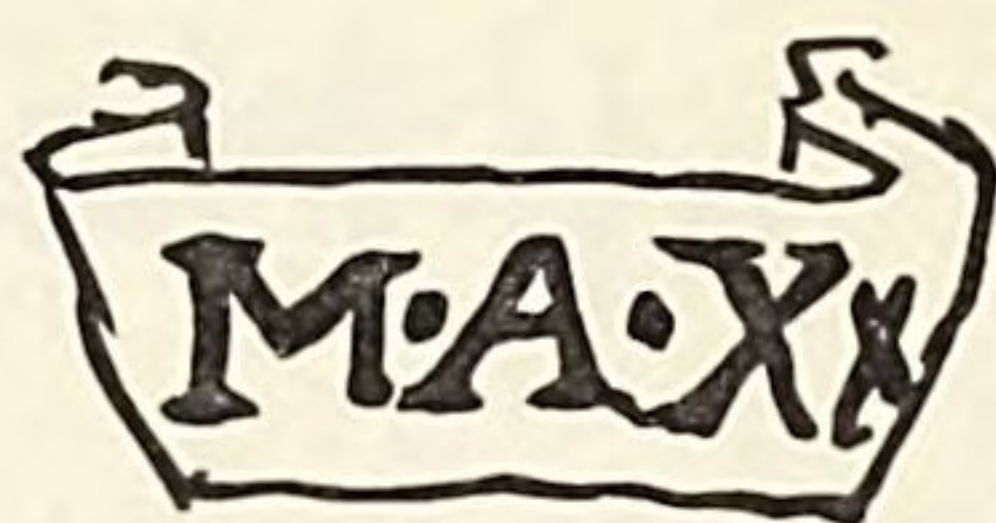
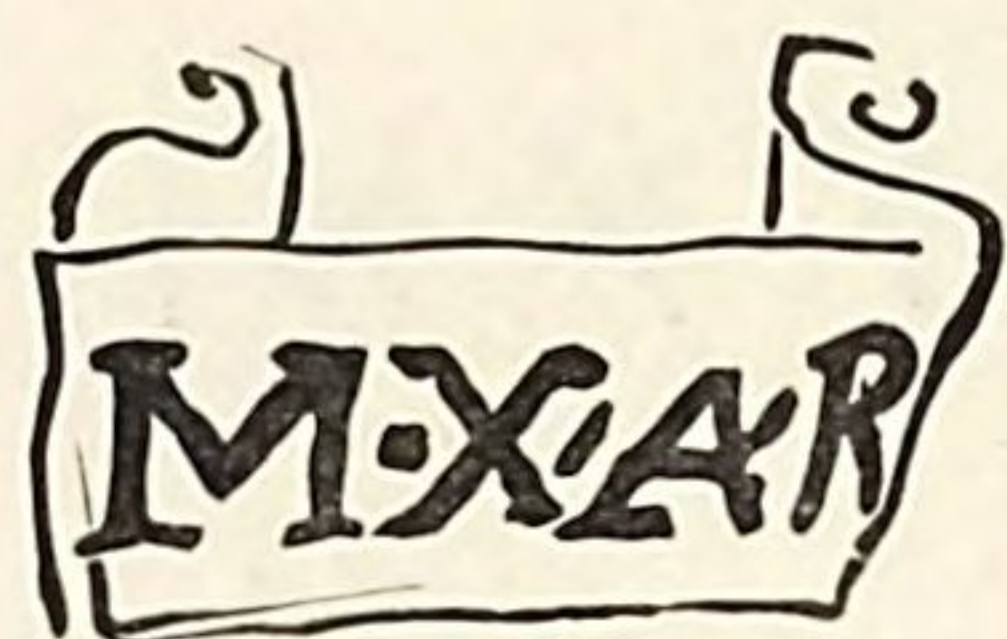
No. 206.

On a plate, which belonged to Mr. Barker, representing 'Leander in the sea and Hero at the window.' It is interesting, as bearing the latest date upon any work signed by Xanto.

Leandro in mare &
Ero alla finestra

X.

URBINO.



No. 207.

On a caudle cup, Narford
Collection, on two separate scrolls.

By a supposed imitator or pupil of Xanto.

*L'anara triphit' ch'il
bel'do accetta*

No. 208.

On a plate in the
British Museum,
painted in the manner
of Xanto, but with
a brownish tone and
varnish-like surface.

historia

No. 209.

On a plate by
the same hand, also
in the British Mu-
seum. The works of
this painter gener-
ally have the words
'Historia,' 'Nota,'
'Fabula,' added to
the titular inscrip-
tion.

*Clemete i Castell' chin
so & Roma l'ague.*

nota

URBINO.

By Francesco Durantino.

F. D.

No. 210.

On a plate, Narford Collection; subject the arrest of a cavalier. Painted with great care.

1543

No. 211

A tazza in the British Museum; subject, Coriolanus met by his Mother.

In the Casa Patrizi at Venice is a vase similarly signed, 1545 (Urbani).

francesco durantino

1544

No. 212.

An oval cistern formerly in the collection of Mr. Fountaine; painted with subjects after Giulio Romano.

Francesco Durantino Vasaro
Amore Bragolo d'Perostian
1553 -

No. 213.

Formerly in the Marryat, since in the Baron James de Rothschild Collection, was a fine plate, on which the siege of Goleta is depicted, with the arms of Gonzaga on the rim. 18 inch diameter. It is figured in Marryat, third edition, p. 64.

M D XXXXI.

*In Urbino nella
botteg di Francesco
de Si Luano.*

(Silvano.)

URBINO.

No. 214.

Of the signed pieces by Guido Merlino it is difficult to ascertain which were executed at Urbino and which at Venice, except one which is in the Museum at Cassel, and signed *Fato in botega di Guido Merlino in Orbino* (Molinier), which reads as though the piece were of Urbino production; and that one on which he writes *Fato in la Bottega de Guido Merligno, Vasaro da Urbino in San Polo a di 30 di Marzo 1542*. This was clearly made at Venice.

The Louvre plate (No. 357) Judith and Holophernes is signed

ne 1551
fato in Bottega de guedamerlino

and the date being subsequent, we may conclude that it also is of the Venetian *botega*.

By Gironimo.

No. 215.

On a bowl in the South Kensington Museum, 4354. '57, with deep sunk centre, and on the border six oval sunk pools in the manner of Palissy, grounded alternately yellow, green, and blue, and painted with cupids in grisaille; on medallion centre cupid in grisaille, on dark yellow ground; the rest filled in with coloured grotesques on white ground. Reverse, concentric lines in blue and yellow, and signed. Diameter $15\frac{1}{4}$ in.

Gironimo
urbin fecit
1583

No. 216.

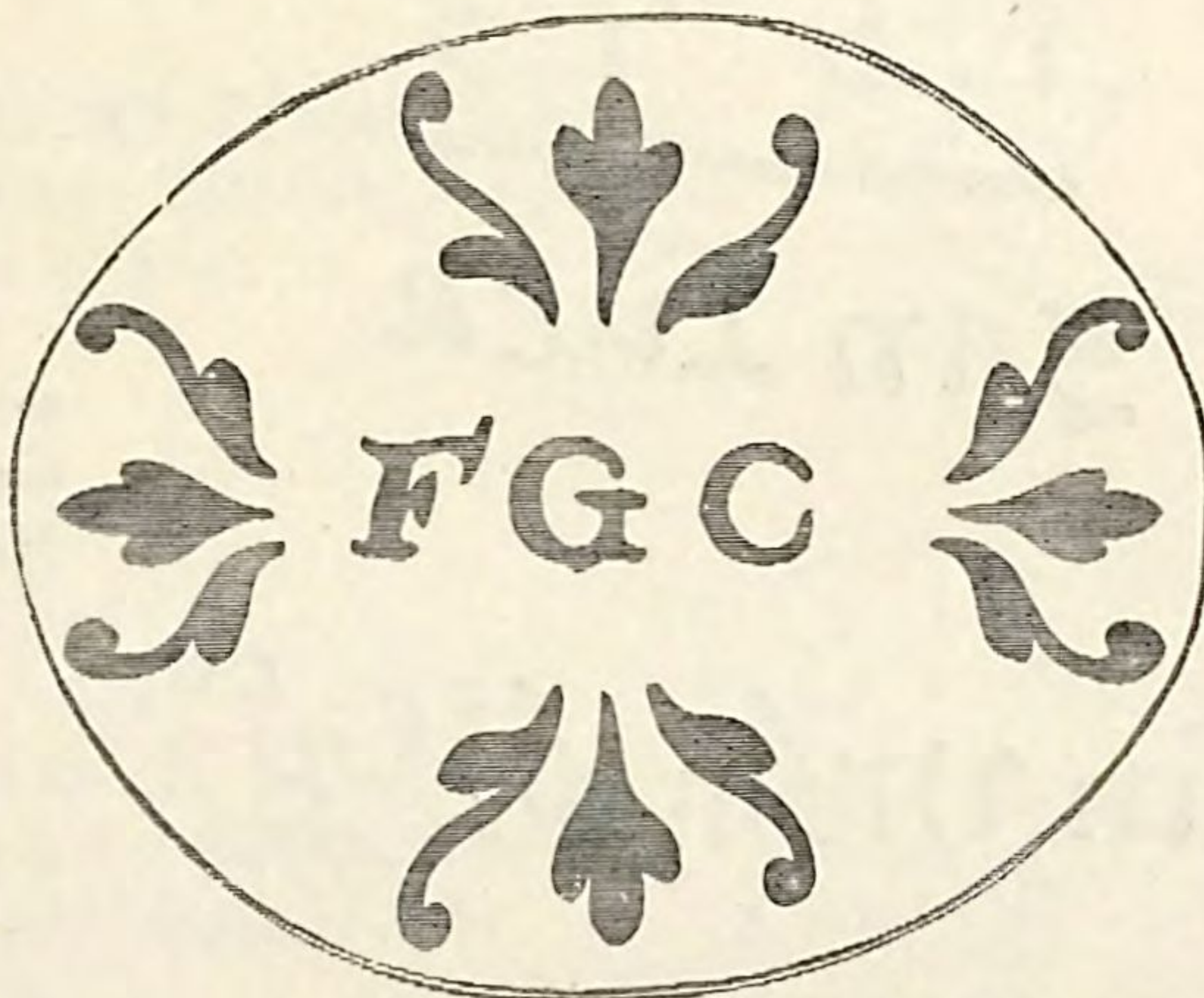
On a large plate No. K. 1818 in the Kunstgewerbe Museum, at Berlin, is a representation of the Villa d' Este with gardens, &c., at Tivoli. At the back is inscribed

*'il sontuosiss° et ameniss° palazzo
et giardini di tiuoli fatto in
Urbino del 1575 die 3 de agosto
gironimo et tomaso fecit.'*

URBINO.

No. 217.

On a tazza in the South Kensington Museum, 6662. '60. Elliptic. Strap work in relief, terminating in blue masks; the surface painted with strap work and masks surrounding two medallions; on one Moses striking the rock, on the other the return of the spies from the Promised Land. Reverse, strap and scroll work, and four lions' masks in relief. Urbino. About 1580. H. $2\frac{1}{2}$ in., L. 8 in., W. $6\frac{1}{2}$ in.



Various Marks of Urbino.

1535

No. 218.

Occurs on a piece in the Fortnum Collection at the Ashmolean Museum, the inferior work apparently of a young artist. The same mark has been observed on other pieces by the same hand, one of which is lustred.

DE pico ET oirce

2

No 219.

On a plate. D'Azeglio Collection. St. Jerome plucking a thorn from the Lion's foot. Dated 1542.

^{*}
M
F SL

URBINO.

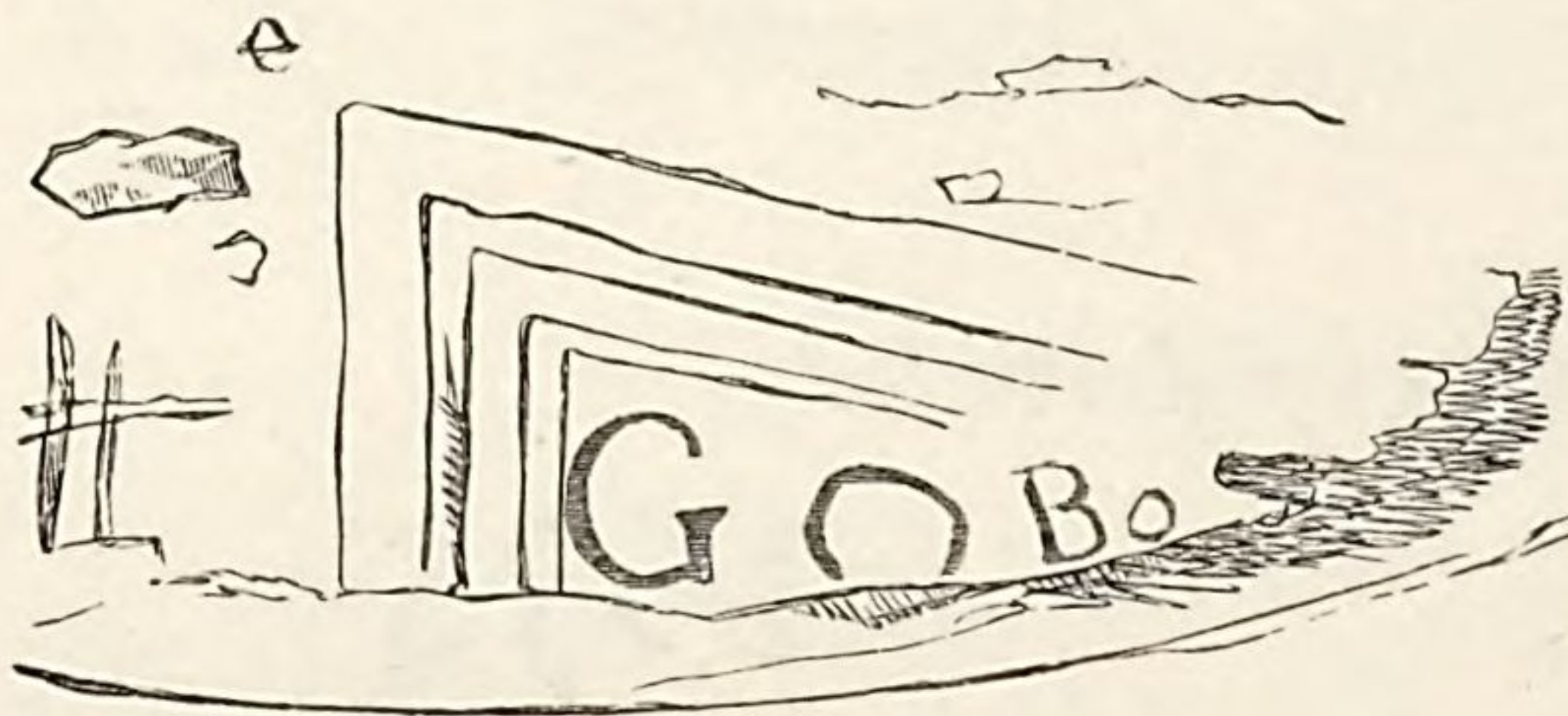
i s 93

 SAN LUCA

No. 220.

On a plate representing St. Luke, seated on a bull in the clouds, and holding an open volume. In the Ashmolean Museum (Fortnum Collection).

in Urbino ^{the} ^{co.}
 P: E



No. 221.

Occurs on the front of a fine dish, believed of Urbino. Painted with the martyrdom of St. Lorenzo, and dated 1531. It was sold for 295 guineas at Lord Northwick's sale.



No. 222.

On a plate, representing Diana and Actaeon. Formerly belonging to M. Delange, of Paris, and attributed by him to this fabrique.



No. 223.

On a large plate. Warriors discovering a treasure in a sarcophagus. Museum Pesaro. De Mély. ? Same as Molinier's No. 306, Urbino, a lusted cup.

No. 224.

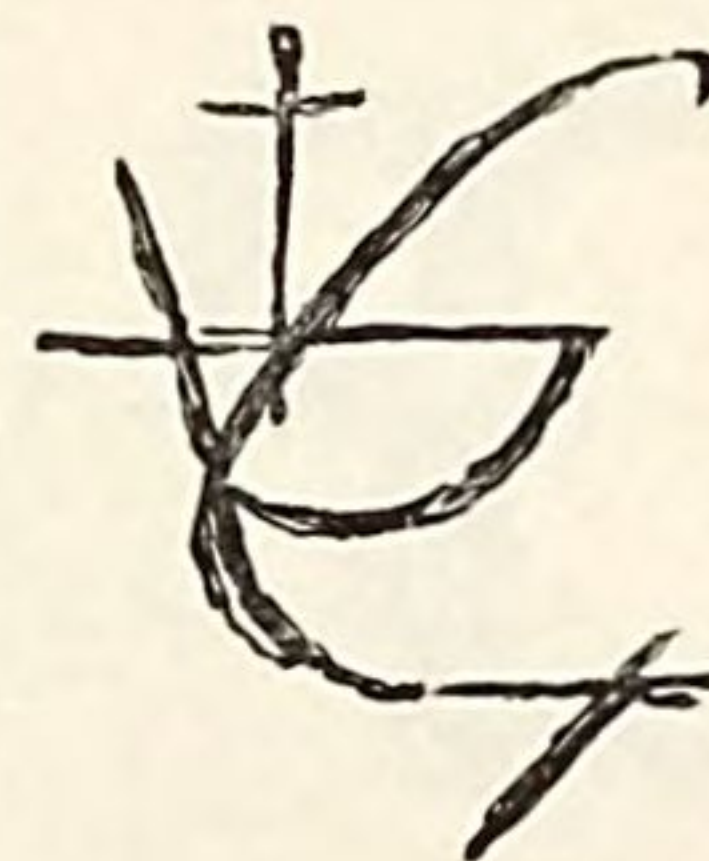


This mark accompanied by the initials E.F.B. occurs on a ewer, 1594. painted with yellow scrolls on a blue ground, and inscribed 'YMASQVE · DE · BVONA · CANA.' In the Rothschild Collection at Paris, and believed of Urbino. We do not know the piece.

URBINO.

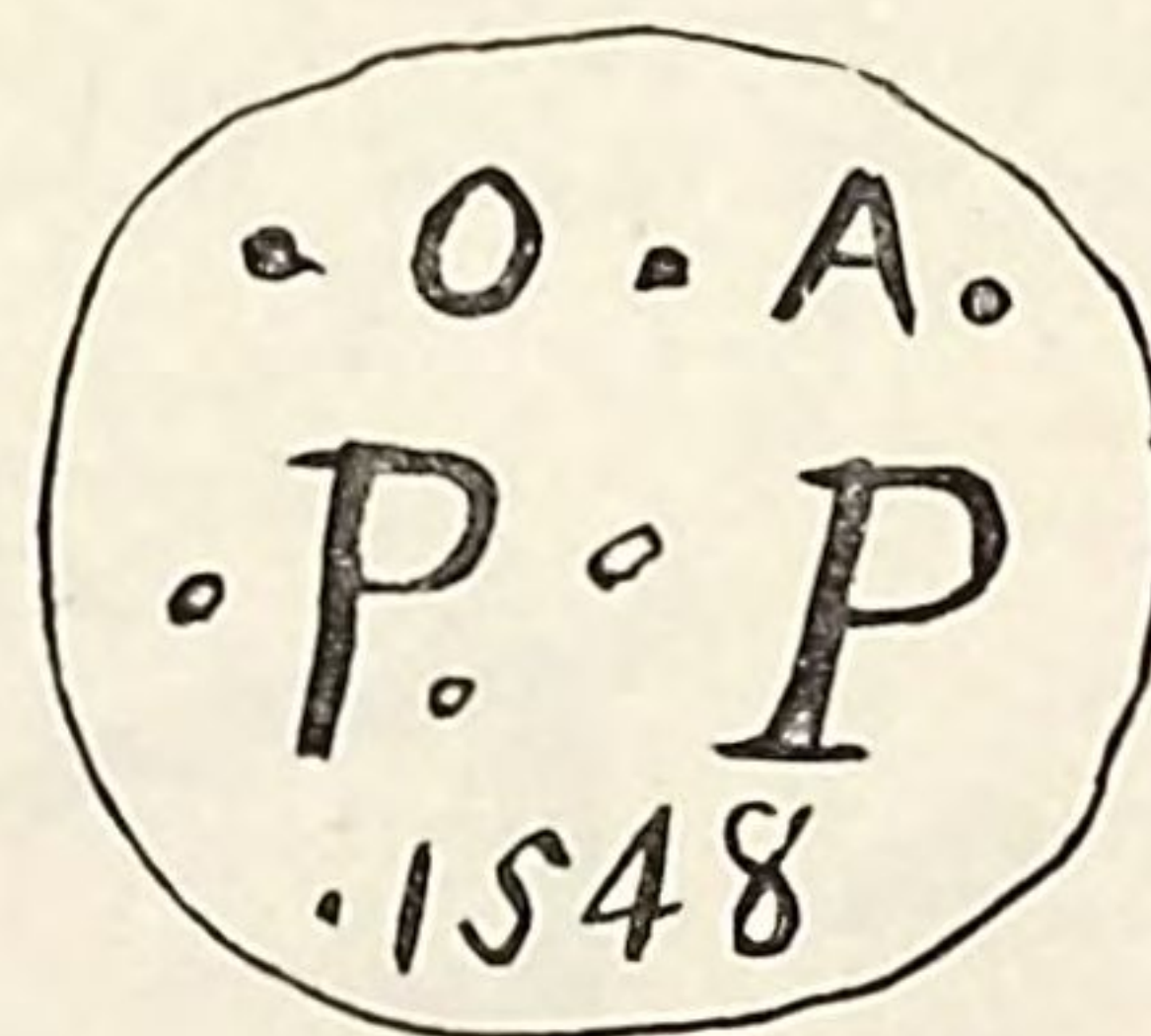
No. 225.

On an *istoriata* plate formerly in M^{re} Cajani's possession at Rome, of this or the Castel Durante fabrique, about 1540, representing 'Ascupapio et rescusita li morti.'



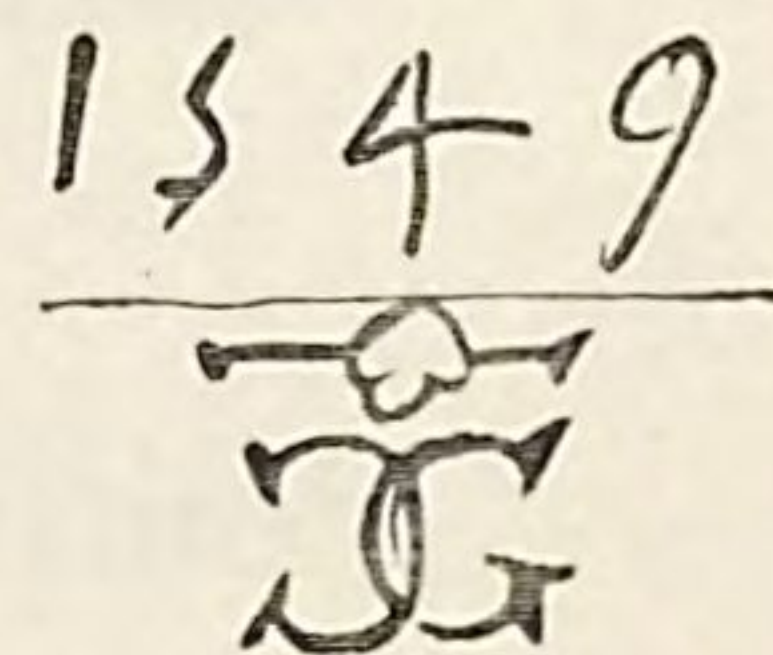
No. 226.

Communicated to me by the late Dr. A. Foresi of Florence, as on a plate in his possession. Subject, the Rape of the Sabines, and supposed by M. Demmin to be by 'Giovanni Vasajo.'



No. 227.

This mark occurs on a piece ascribed by Mr. Chaffers to this fabrique and to the brush of Cesare Cari, who painted in the *bodega* of Guido Merlino 1536-51 (?).



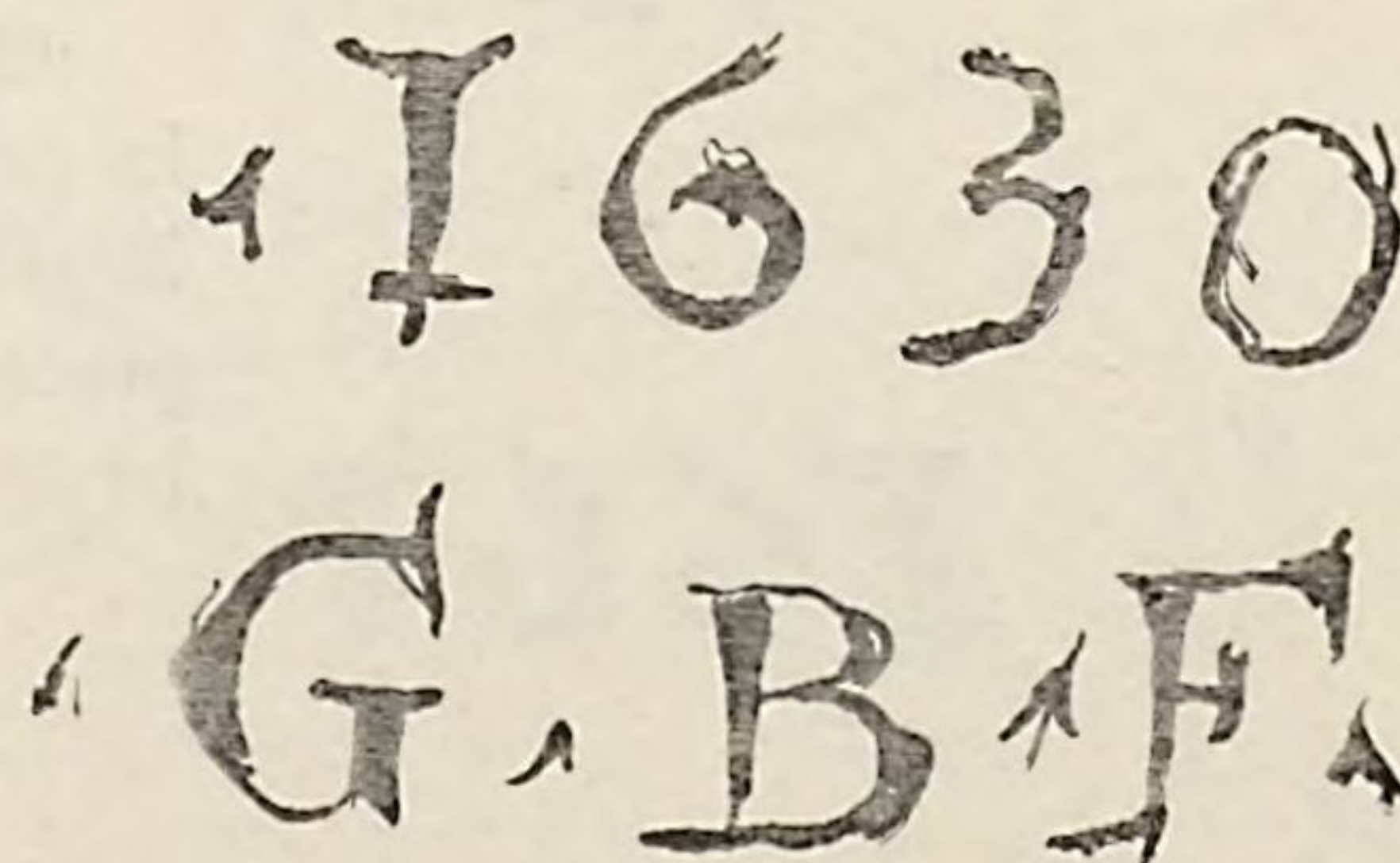
No. 228.

On a plate, allegorical subjects, in the Museum at Padua. M. Molinier suggests the reading as 'Simone di Antonio Mariani.'

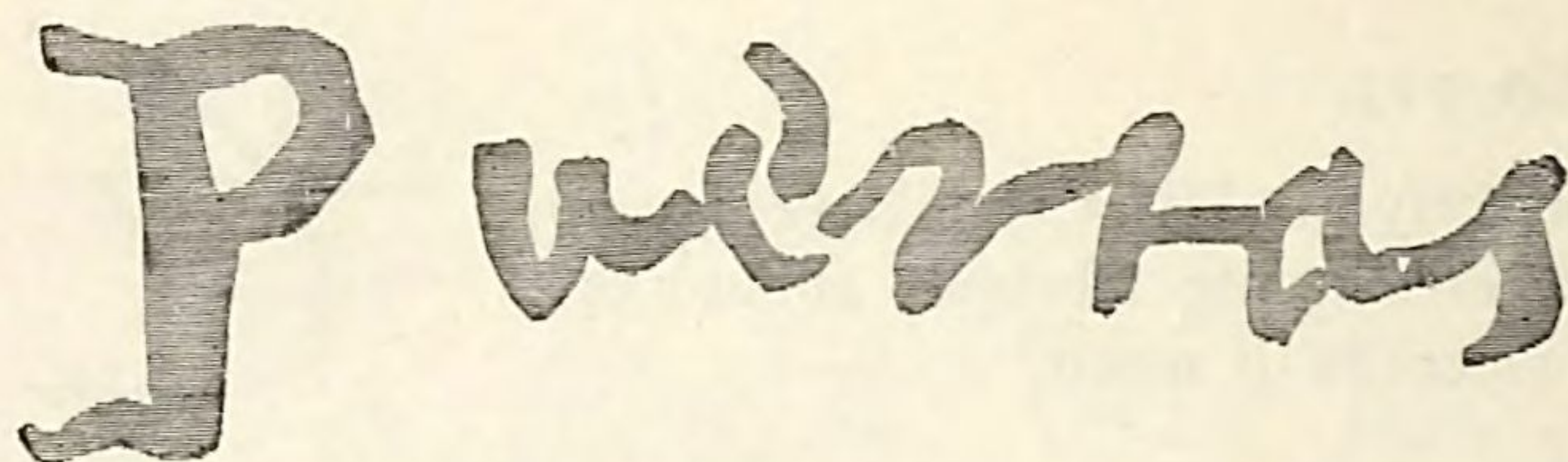
S. A. M.

No. 229.

On a plate, coarsely painted with grotesques, attributed to Urbino.

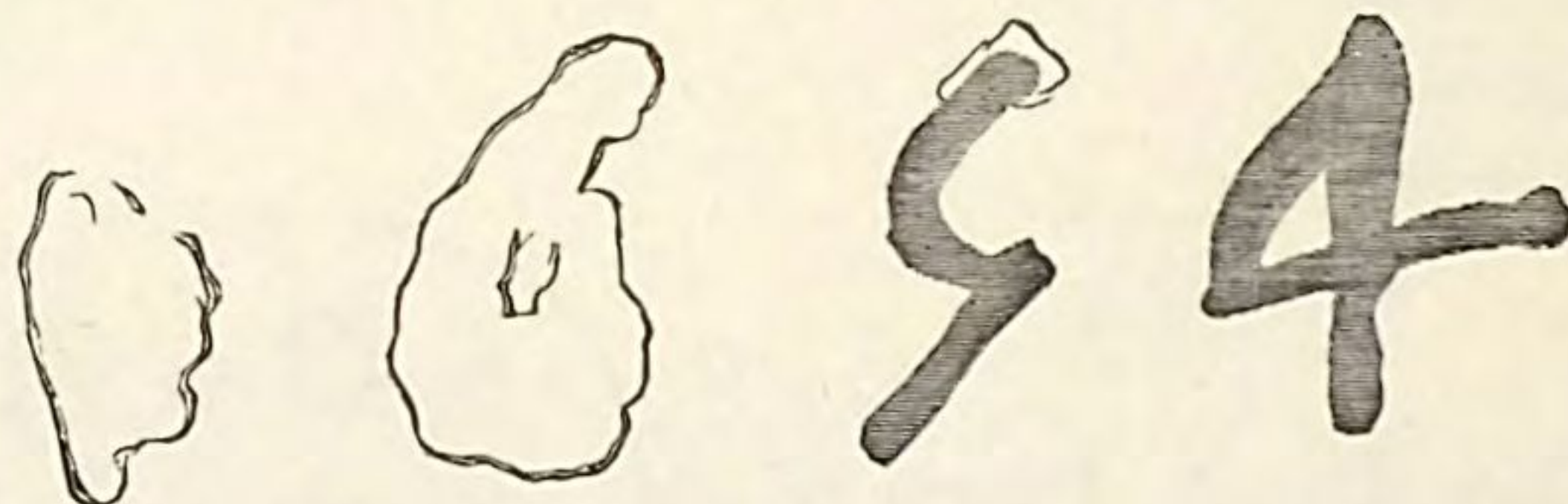


URBINO.



No. 230.

On a large basin, in the British Museum, with snake handles. Subject, Adam and Eve in Paradise. In the later Urbino style. It came from the Abbé Stabini's to the Sloane Collection, and was the first piece of majolica possessed by the British Museum. On the exterior are coarsely executed grotesques, on white ground.




Pompio
O. F. V.
1590

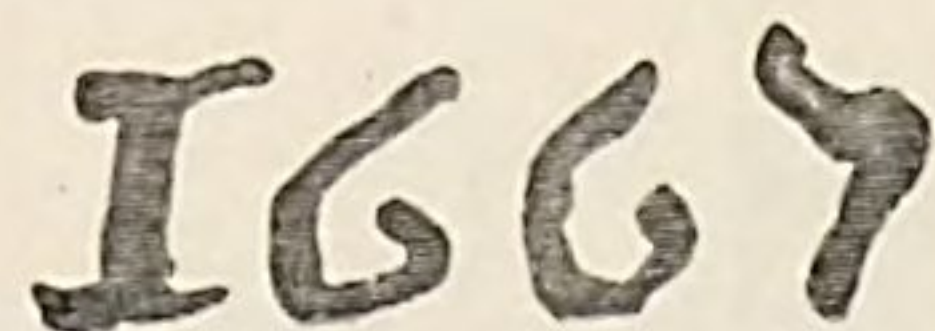
No. 231.

On a plate. Castellani Collection.



No. 232.

On a large plate, in the British Museum, painted in dull blue *camaiieu*, with the subject of the decol-lation of St. John. It is difficult to assign the piece to any known fabrique, but it may perhaps be an Urbino work of the later period.



URBINO.

Pieces by the Patanazzi.

No. 233.

*Urbini Patana
fecit anno 1584*

On an inkstand figured in Delange, pl. 100.

No. 234.

On a plateau in the South Kensington Museum, 2612. '56. Romulus receiving the Sabine women. Reverse, with title of the subject. Signed, and date 1606. Urbino. Diam. 19 $\frac{5}{8}$ in.

ALFONSO PATANAZZI

FECIT

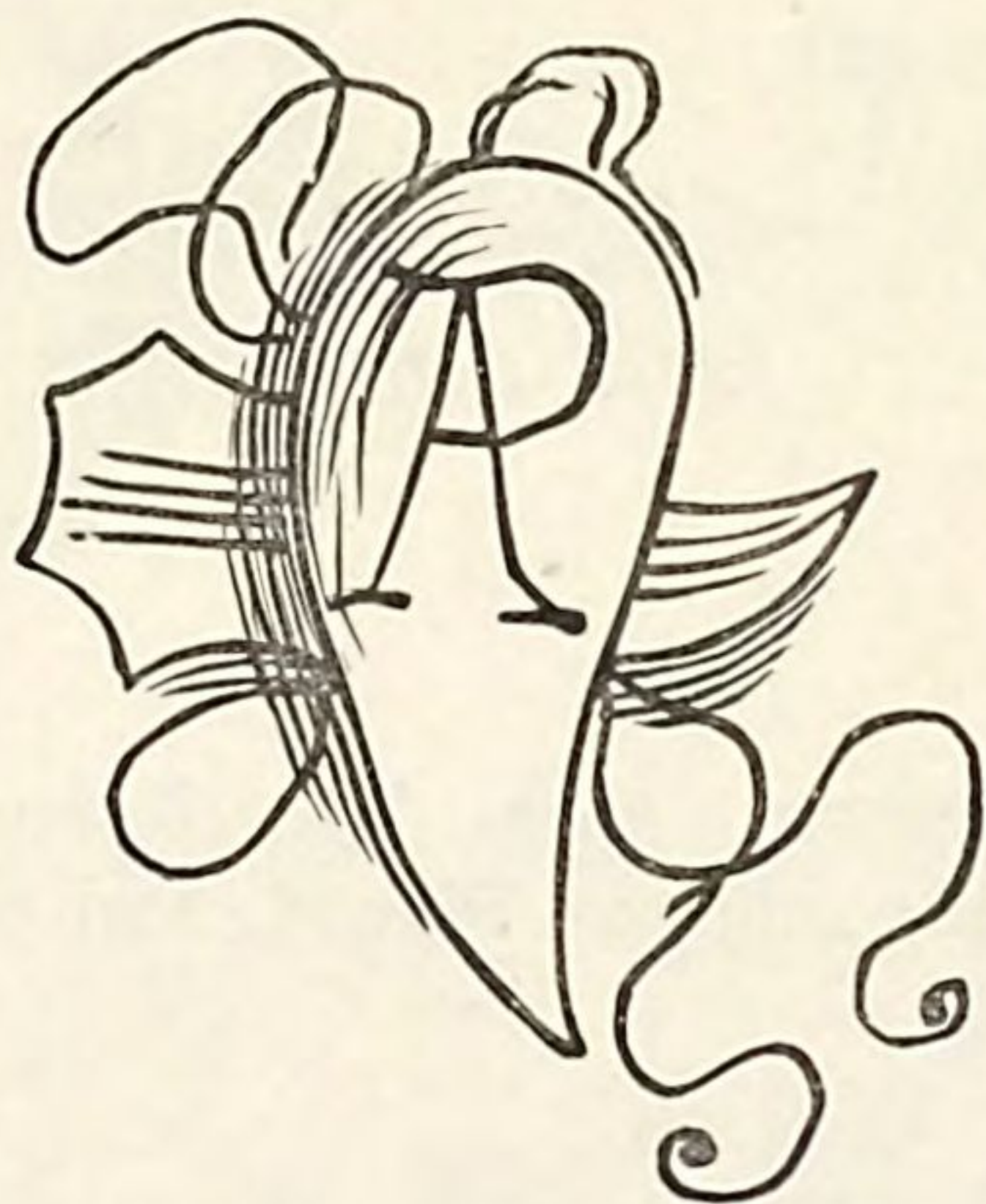
VRBINI 1606

*Quando romole fue robar le done
di abini*

ALF
PE

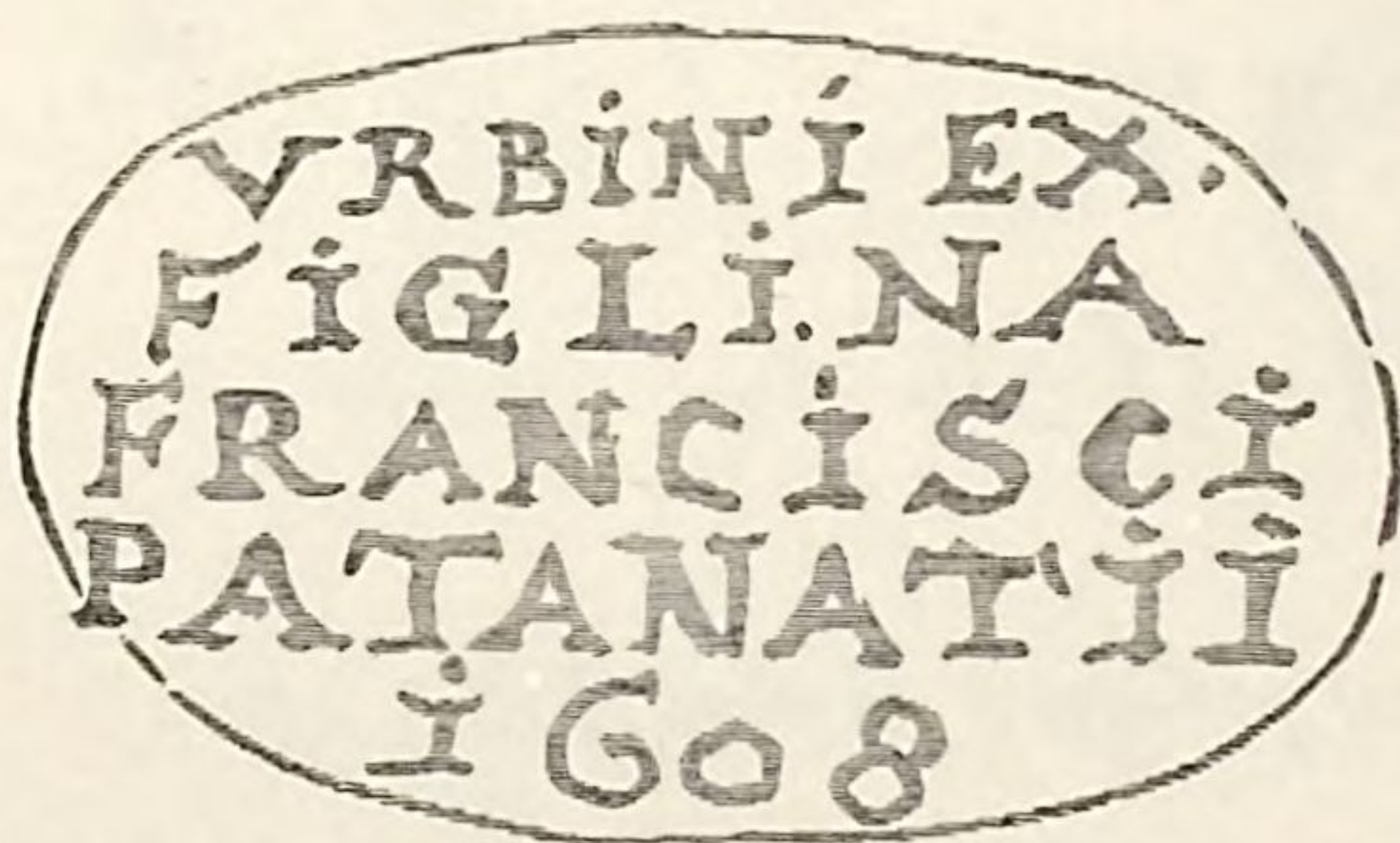
VRBINI
1606

URBINO.



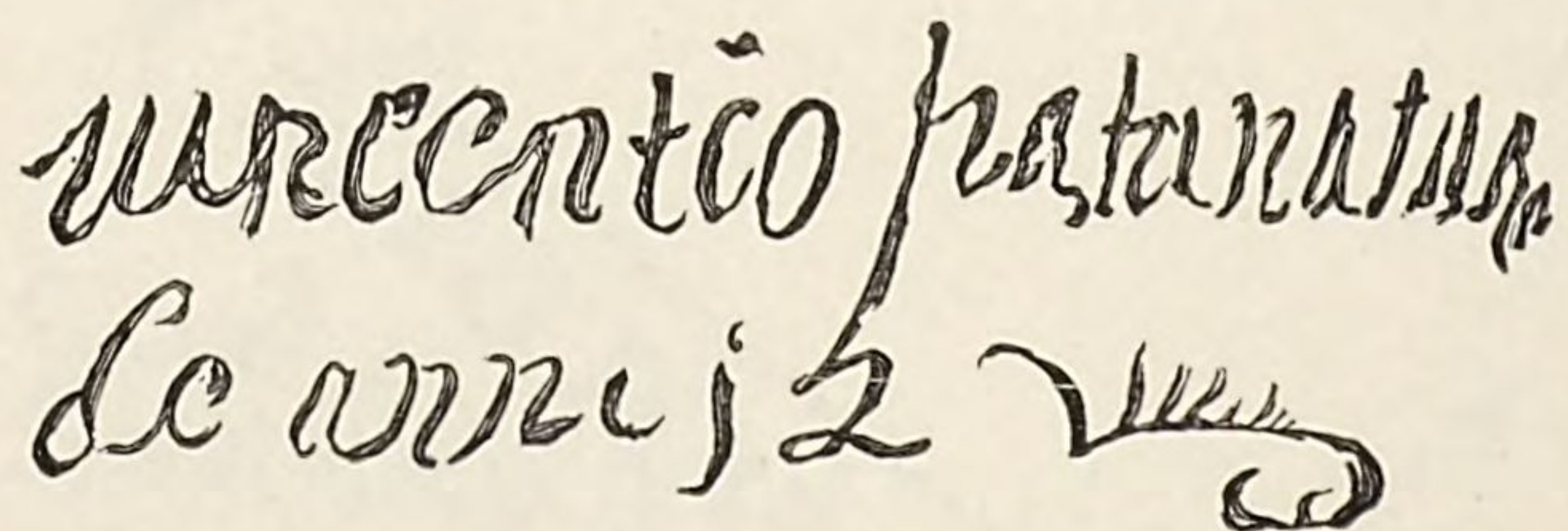
No. 235.

Presumed to be a mark by Alfonso Patanazzi.



No. 236.

On a large cistern, formerly in Mr. Fontaine's Collection at Narford.



No. 237.

On a plate formerly in the possession of Monsignore Cajani at Rome; subject, the Expulsion from Paradise.



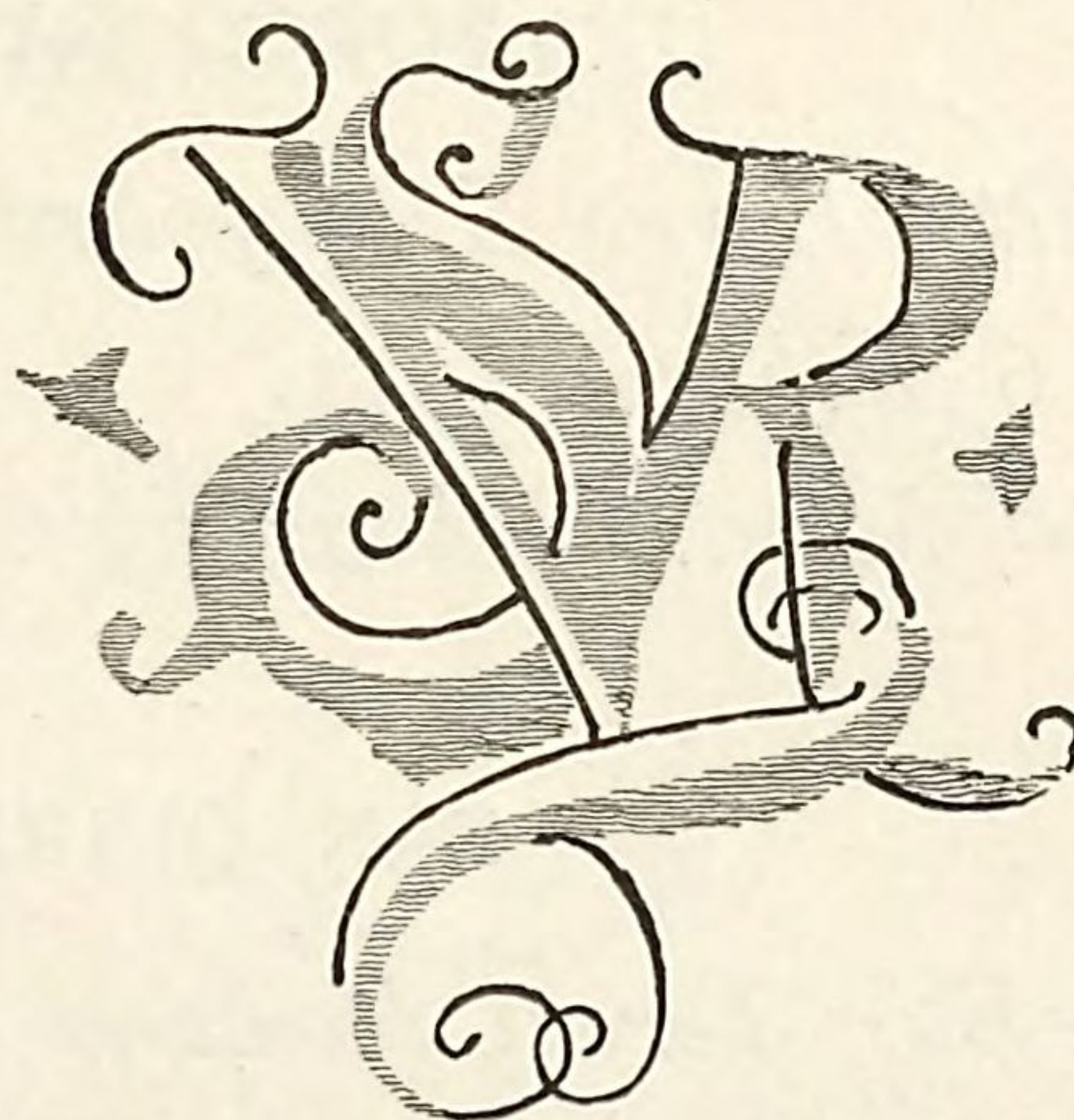
No. 238.

On a caudle cup. Two shields of arms and grotesques. Late Urbino, Patanazzi fabrique. Castellani Collection.

URBINO.

No. 239.

On a plate. Two genii holding a shield of arms. Grotesques and cameos round. Urbino. Patanazzi school, Brambella Collection. Pavia. (Molinier.)



No. 240.

On a plaque in the Königl. Museum, Berlin, K. 2265, with landscape in the manner of Castelli.

Urbino 1705

No. 241.

On a lamp in the South Kensington Museum, 6865. '60. A sliding pillar lamp with four burners; the foot, pedestal, lamp, and cover of enamelled earthenware, with metal pillar, snuffers, &c., suspended by chains. Garlands of fruit, flowers, &c., hanging by ribbons, in blue, red, and yellow on a white ground. Signed under the foot. H. 28 in., diam. of base, 9 in.

*Fabrica di Maiolica fina
di Monsiur Rolet in Urbino
A. 28 Aprile 1773.*

BORGO SAN-SEPOLCRO

Citta Borgo S. Sepolcro

No. 242.

a 6 Febraio 1771.

On a lamp of faience, white with garlands of flowers.

Mart. Roletus fecit.

SAN QUIRICO D'ORCIA

Bar Terchi Romano

No. 243.

in S. Quirico.

On a plaque in the Louvre, No. G. 601. Moses striking the rock.



No. 244.

On a basin in the South Kensington Museum, 5865. '59. Group of Hercules and other figures. A piece made for Card. F. Chigi.

No. 245.

Bar: Terc
no *Roma*

On a plaque in the South Kensington Museum, 6657. '60. A triton and a nymph, &c., after An: Caracci San. Quirico (?)

Bar: Terc
Romano

No. 246.

On another example.

STATES OF THE CHURCH.

DIRUTA

No. 247.

On a votive plaque. Two women seated on a bed, four others kneeling around. Inscribed, AVENDO · IO · IOBE · DOE · AMALATE · IN · CHASA · ME · RECOMMANDAE · ACQUISTA · GLORIOSA · VER · MARIA · EF · SAO. Castellani Collection.

I·DERVTA

G.

1505

No. 248.

On a dish with the arms of Montefeltro. It belonged to Count Nieuwekerke, and was ascribed to Diruta.

CB

No. 249.

On a plateau. Winged horses, cariatides, &c., à reflet. Diruta? Castellani Collection.

R

No. 250.

Mark given by Genolini as on a piece attributable to Diruta.

CDL

No. 251.

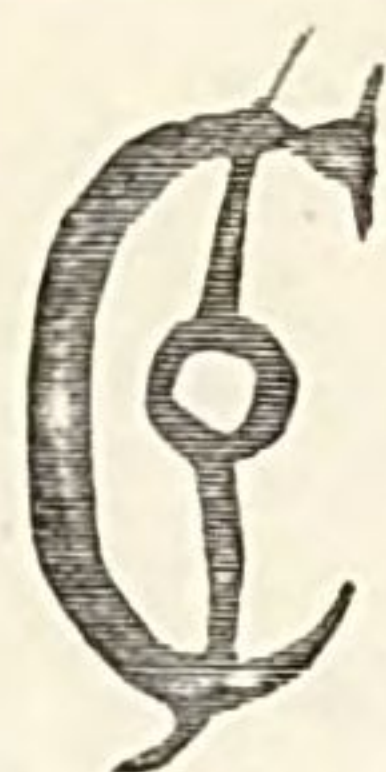
On a plate. Daphne. In the Spitzer Collection. (Molinier.)

1 5 3 7

~fran^{co}. Urbini.

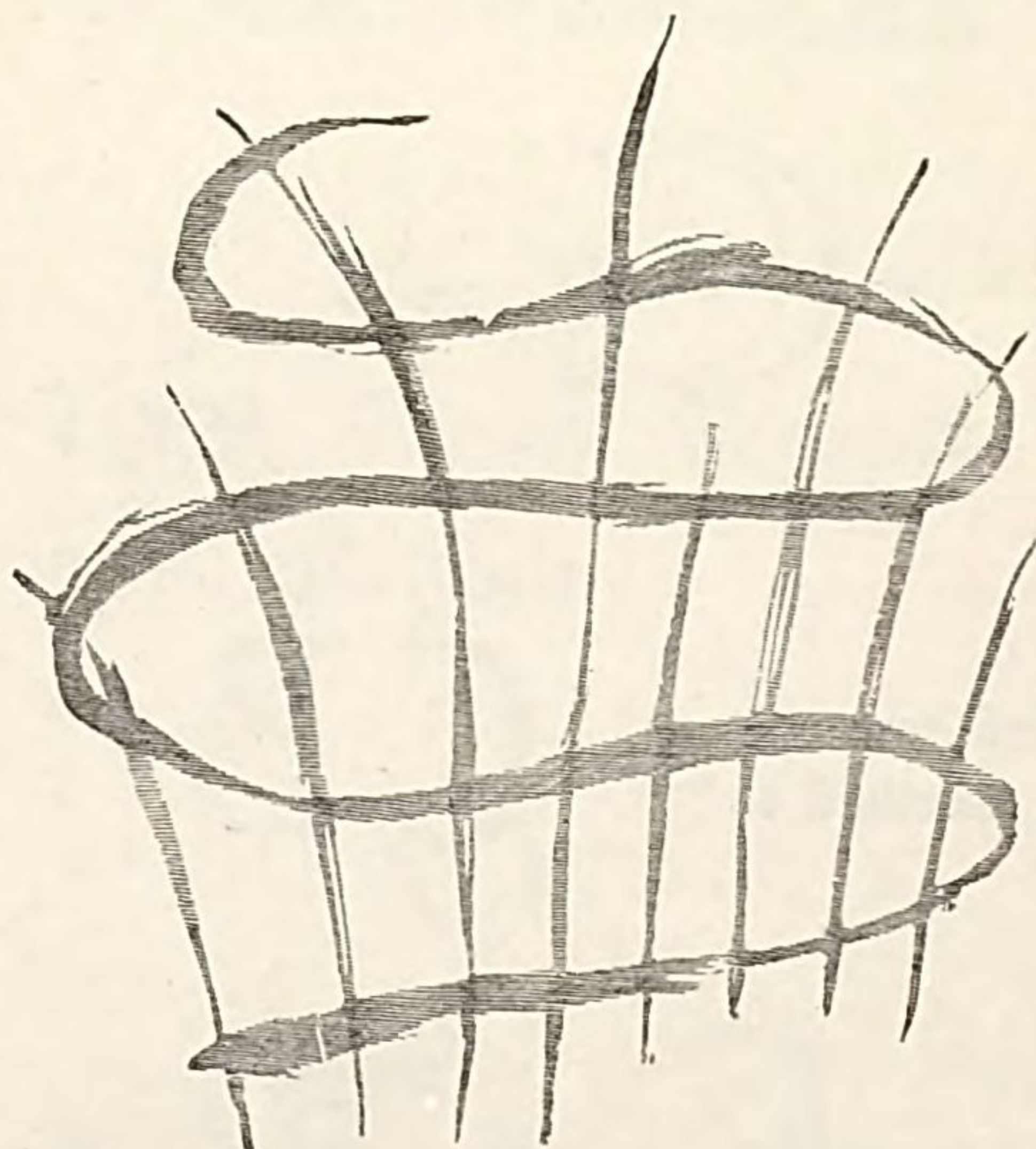
I deruta

DIRUTA.



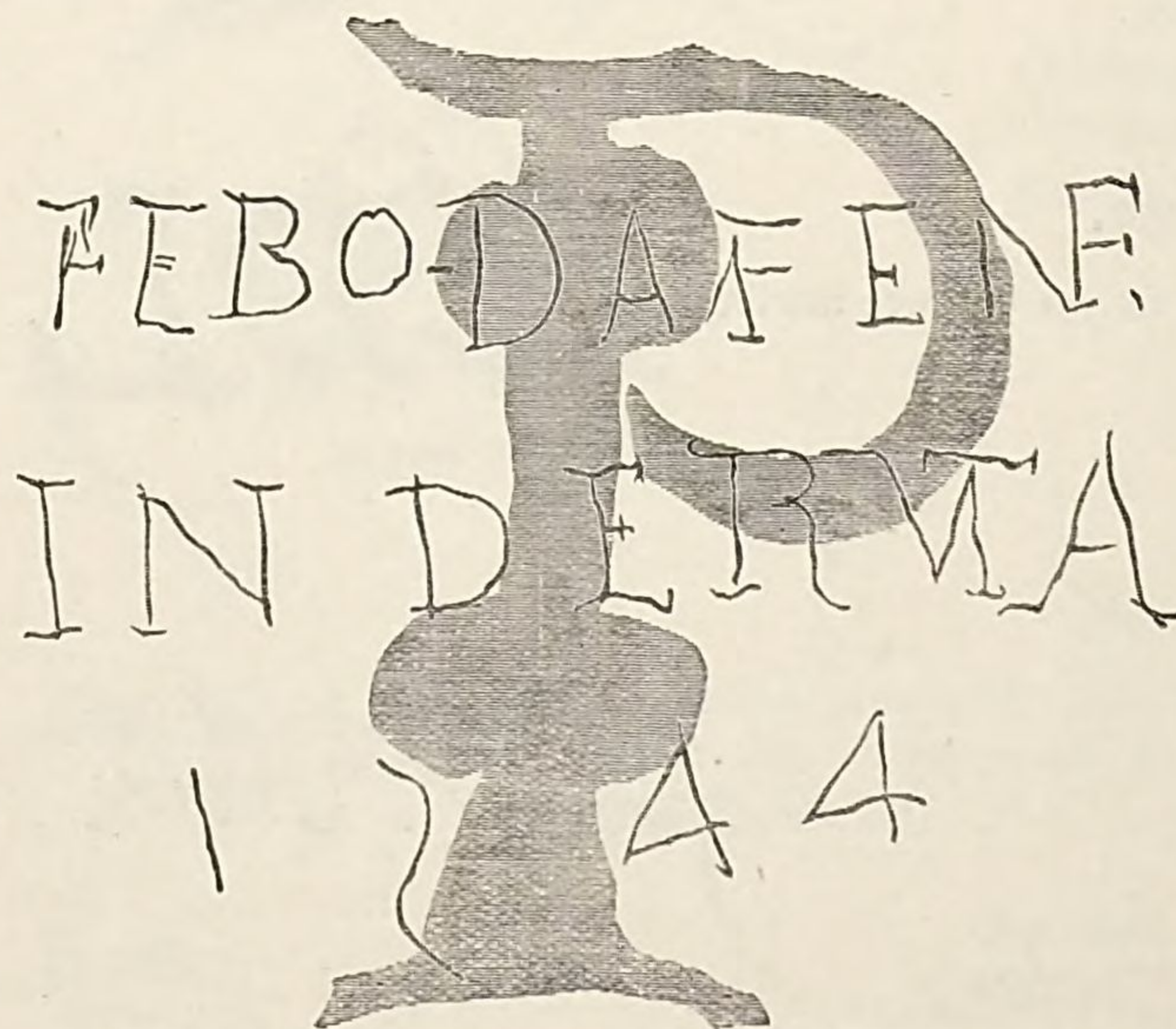
No. 252.

On a fine tazza in the Hôtel Cluny, Paris, painted in *camaiëu bleu*, and heightened with golden lustre; subject Diana at the Bath.



No. 253.

At the back of a *bacile* in the British Museum, painted in colour, and ascribed to this fabrique.



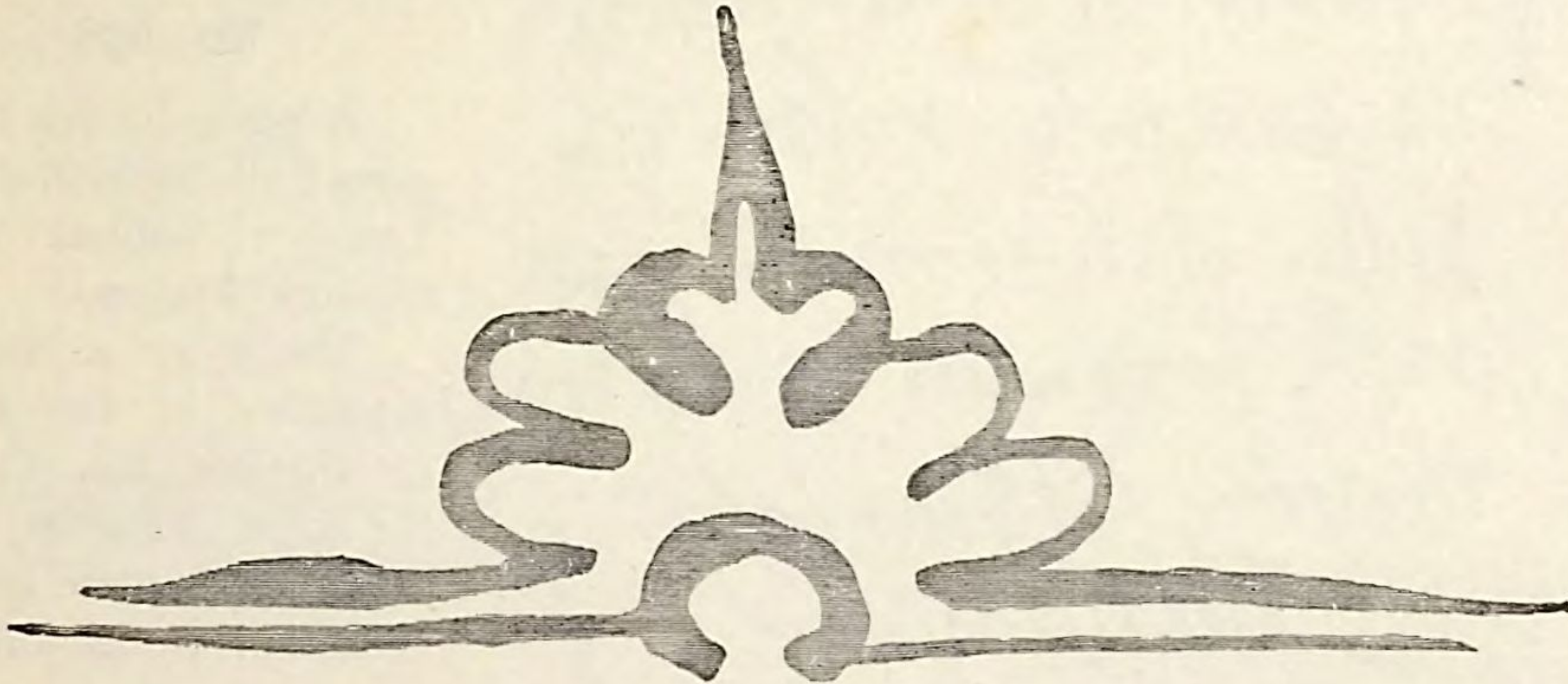
No. 254.

On a plate in the Baronne Salomon de Rothschild Collection; Phœbus pursuing Daphne, lustred with golden colour.

DIRUTA.

No. 255.

On a fine plate formerly belonging to Mr. Barker, since to M. Dutuit of Rome ; subject, Alexandra and Roxana painted in blue with gold *reflet*. Delange Recueil, pl. 45.

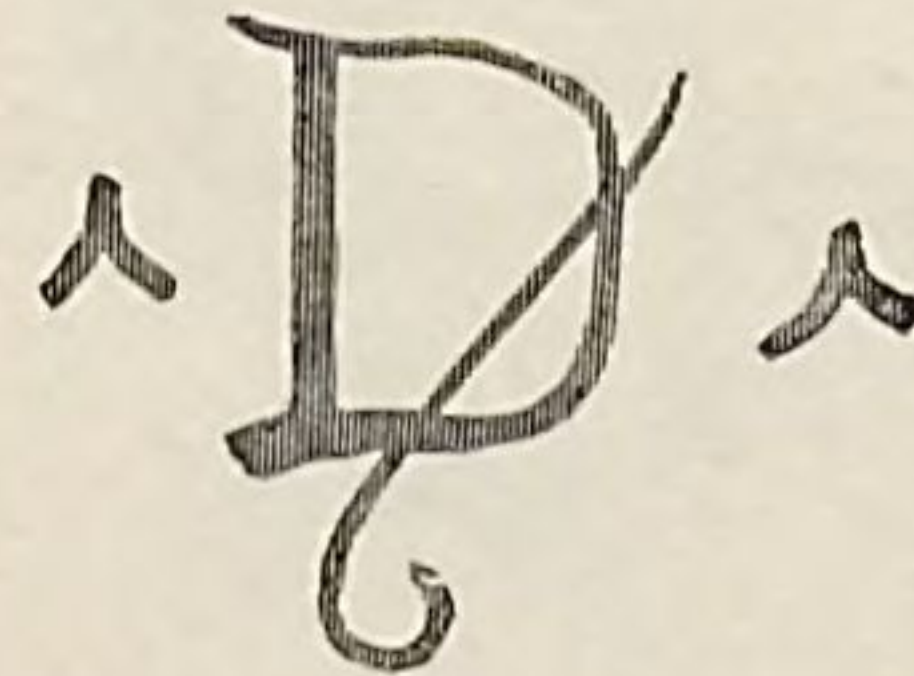


Diruta fa
el hia. p. em se



No. 256.

On a plate, with subject from the Orlando Furioso, *La morte di Zerbino*, formerly in the possession of the late Mrs. Bury Palliser.



No. 257.

Also occur on pieces supposed of this fabrique.



DIRUTA.

1545.

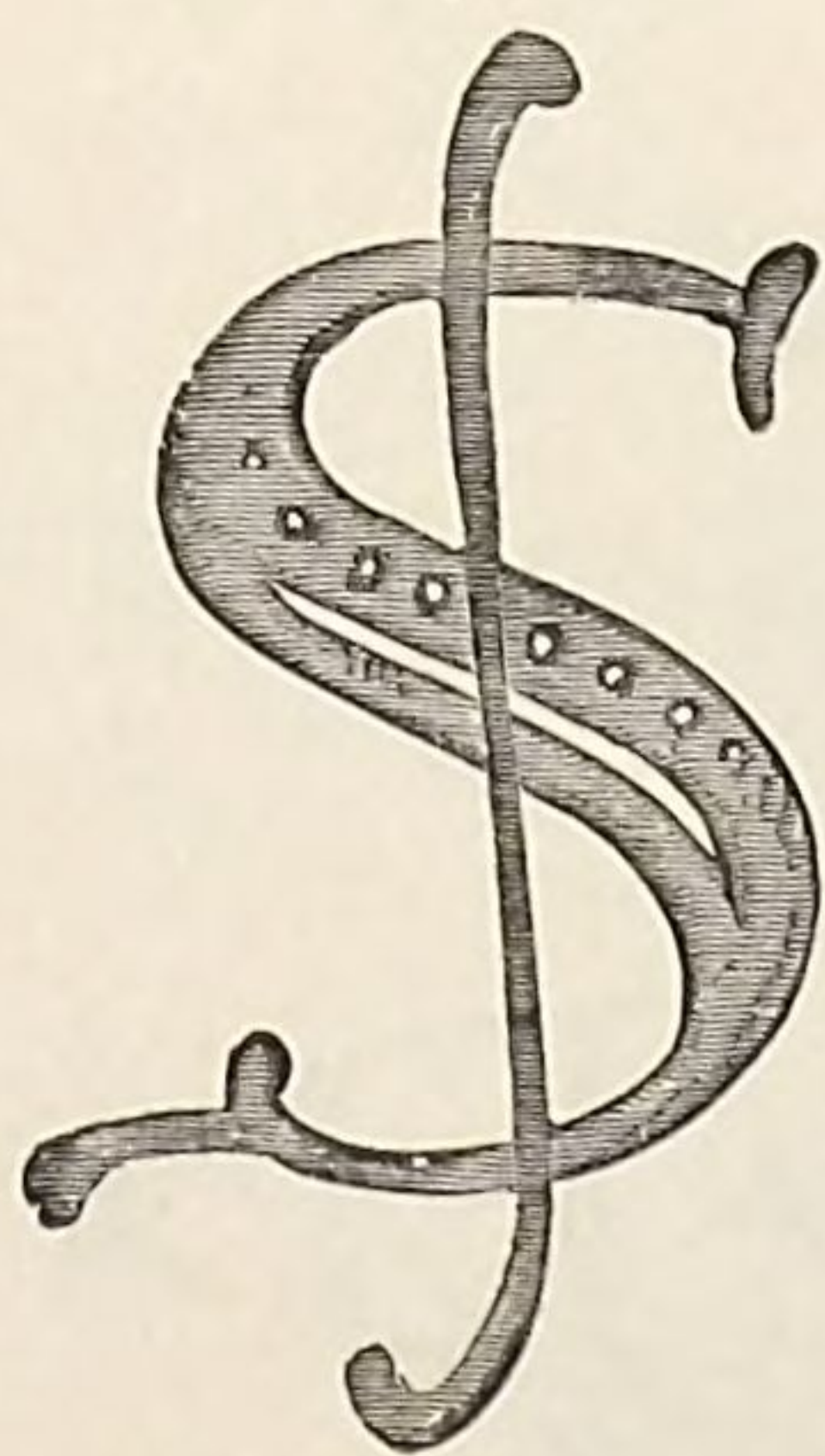
Isorior d'rodanmon
 re quando rose isa
 bella aiberemita qua
 nda portava zervino
 monia ilfurioso
 In deruta
 Gnate fecit



No. 258.

A plate in the Campana Collection, No. 576, Louvre; subject from Orlando Furioso.

There is a similar signature of the Frate on another, No. 582, in the same Museum, and a ain on a plate in the Castellani Collection.



No. 259.

On a plateau in the Louvre, ascribed by M. Darcel to Diruta.

No. 260.

G. V.

The initials, probably, of Giorgio Vasaio, whose name occurs on a piece of Count Baglioni of Perugia. (Chaffers, followed by Genolini.)

DIRUTA.

No. 261.

On a plate in the Louvre, *à reflet*, a triumph. On an archway is inscribed the artist's name (after whose engraving it was painted); and on the reverse

Antonio Lafreri

In Deruta 1554.

No. 262.

On a plate with *candelieri* in relief and central medallion. Museum at Limoges. (De Mély.)

1771
FABRICA DI
MAIOLICA FINA
DI
GREGORIO CAS
ELLI IN DI
RVTA.

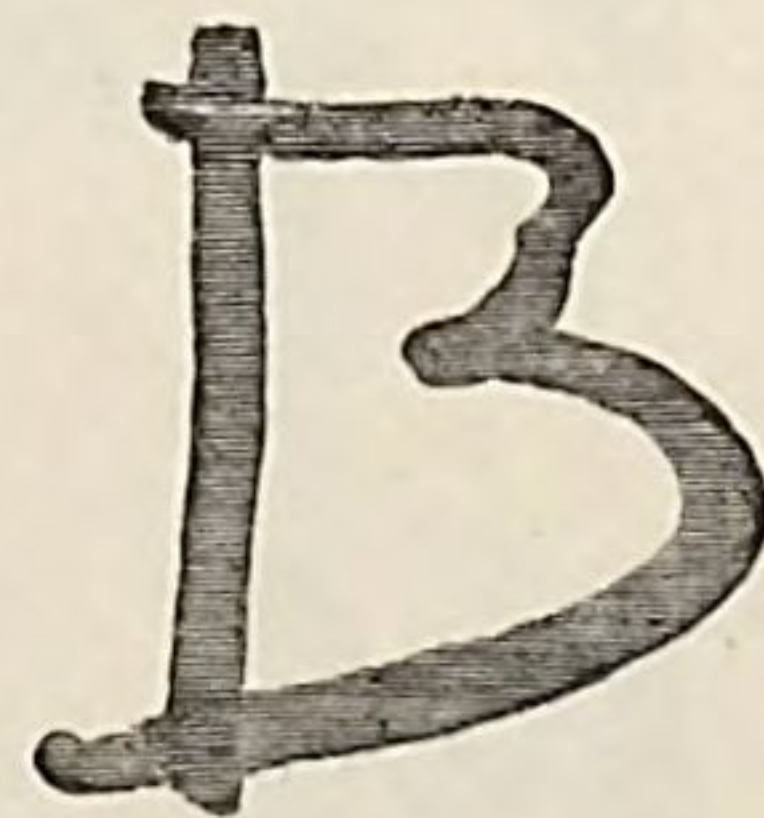
No. 263.

On a piece ascribed to Diruta by De Mély. Head of a woman in profile, white border with yellow and blue arabesques.



No. 264.

On a plateau in the South Kensington Museum, 2605. '56. On the raised medallion centre grounded in dark blue is a trophy of books; the rest divided 'a quartiere'; scale work, alternating with scroll foliage; border of leafage. Reverse, the letter B. Diruta. About 1525-30. Diam. 13¼ in.

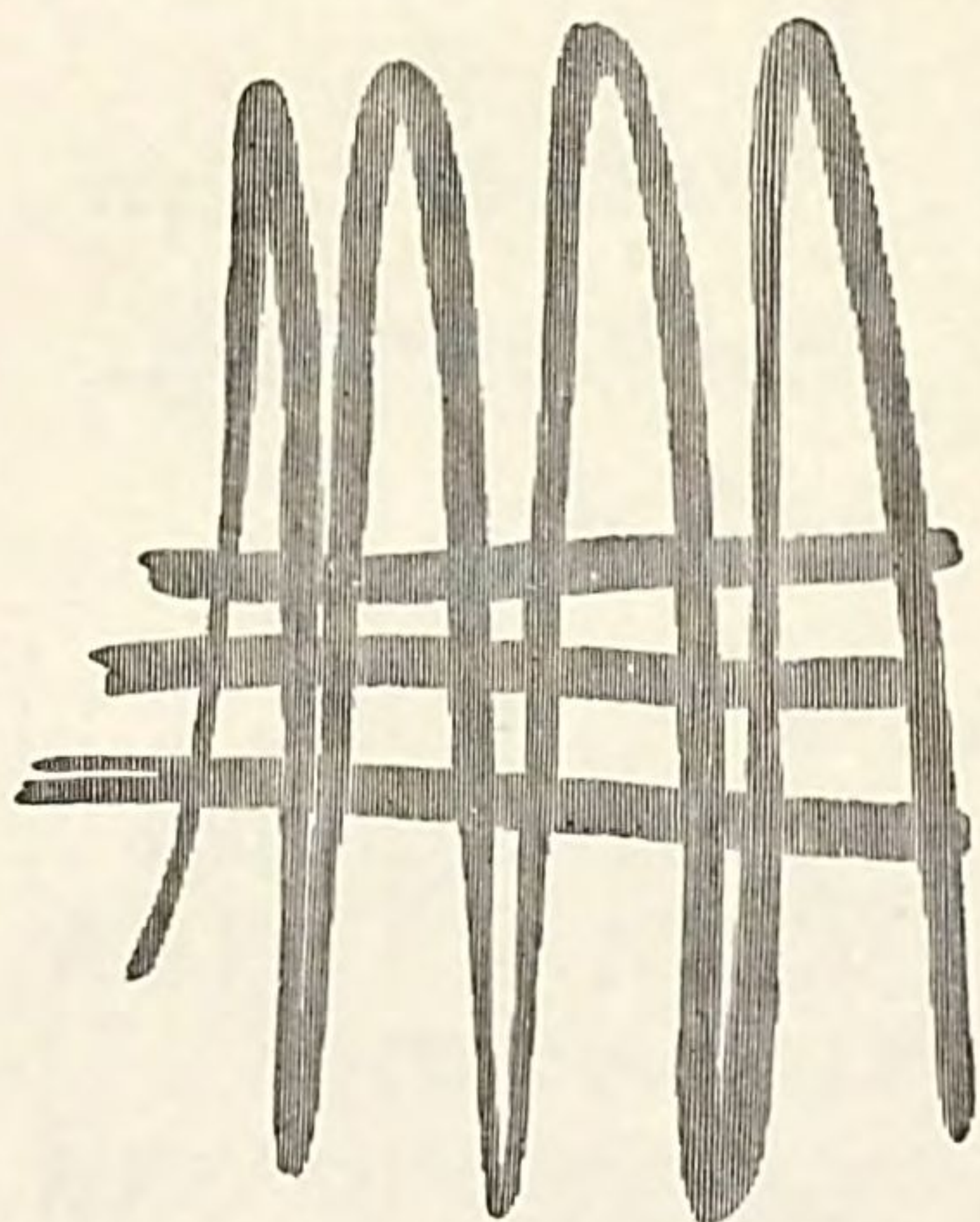


No. 265.

On a plate, lustred. '*Pensa el fine Bella.*' Passalacqua Collection (290). Diruta.

B
and lustred scrolls.

DIRUTA.



No. 266.

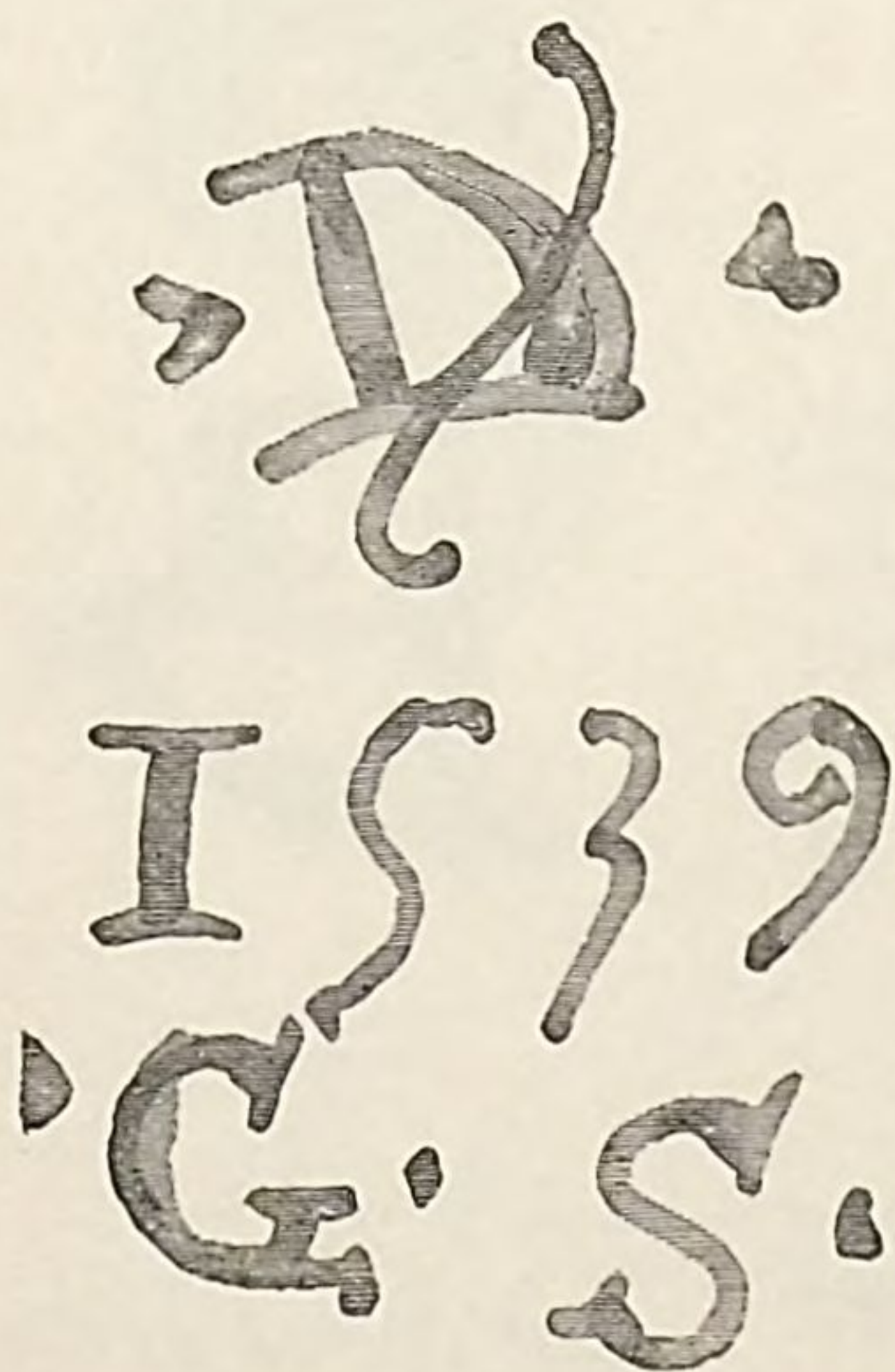
On a plateau in the South Kensington Museum, 1432. '56. On the raised centre a female portrait in profile, inscribed 'Lorenza Bella,' surrounded by a double border of foliated scroll work. Reverse, petals encircling the mark in blue. Diruta? About 1530. Diam. $13\frac{1}{8}$ in.

No. 267.



On a small tazza in the South Kensington Museum, 8943. '63. Embossed and lustred. In the centre an acanthus leaf and scroll foliage; the border of raised ovals and pellets. Reverse, rude lustre scrolls and the initial D. Diruta. About 1530. Diam. 8 in. (Soulages Collection.)

A tazza in the Castellani Collection, with figure of St. Sebastian in the centre in rilievo, was marked with a D and scrolls.



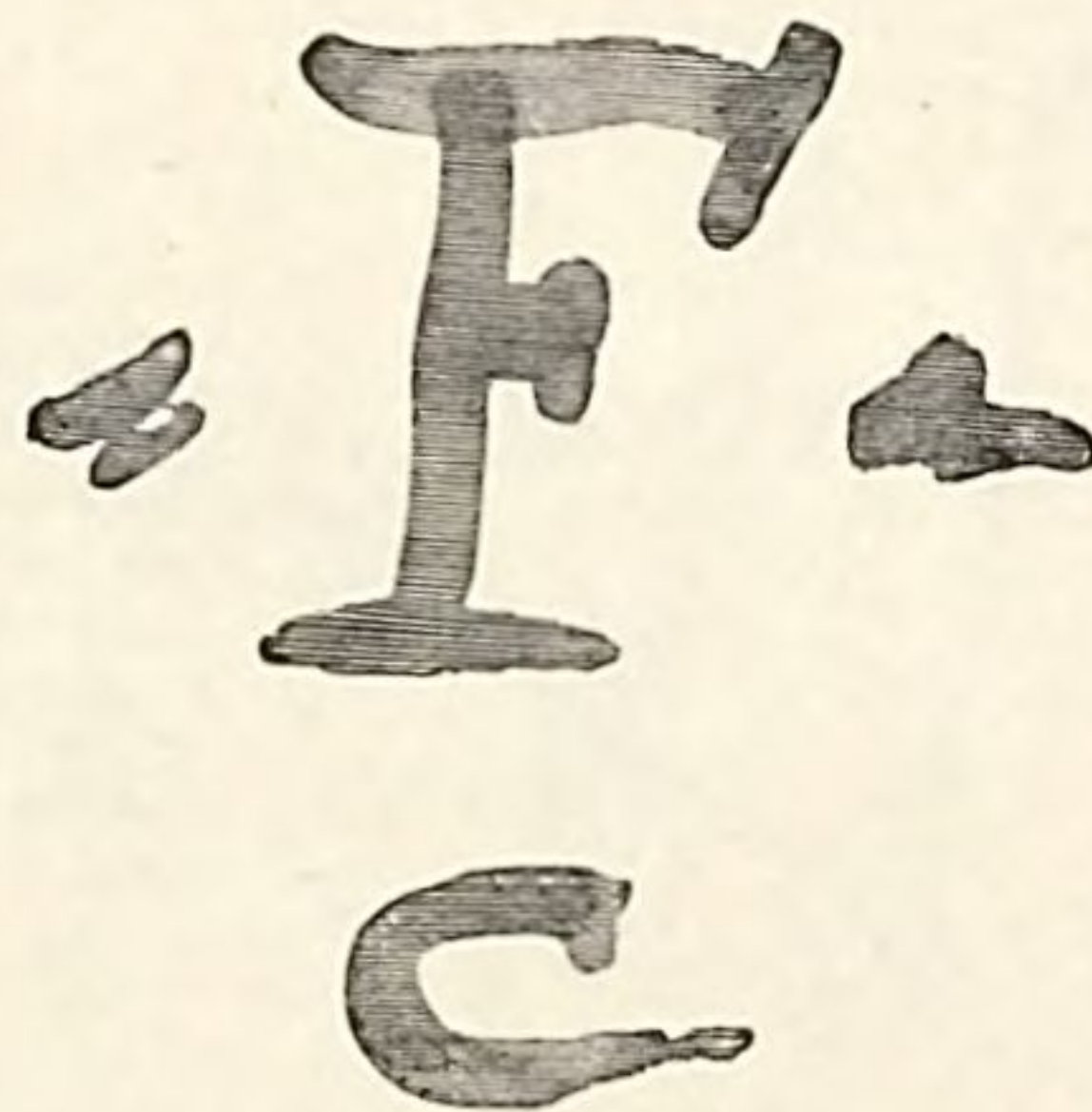
No. 268.

On a tazza in the South Kensington Museum, 4332. '57. A lover and his mistress seated under a tree; Cupid hovering in the air above; in the background the sea with ships. Reverse, ornamented with sprays of foliage, and the mark and date in blue colour. Diruta. Dated 1539. Diam. $9\frac{1}{4}$ in.

DIRUTA.

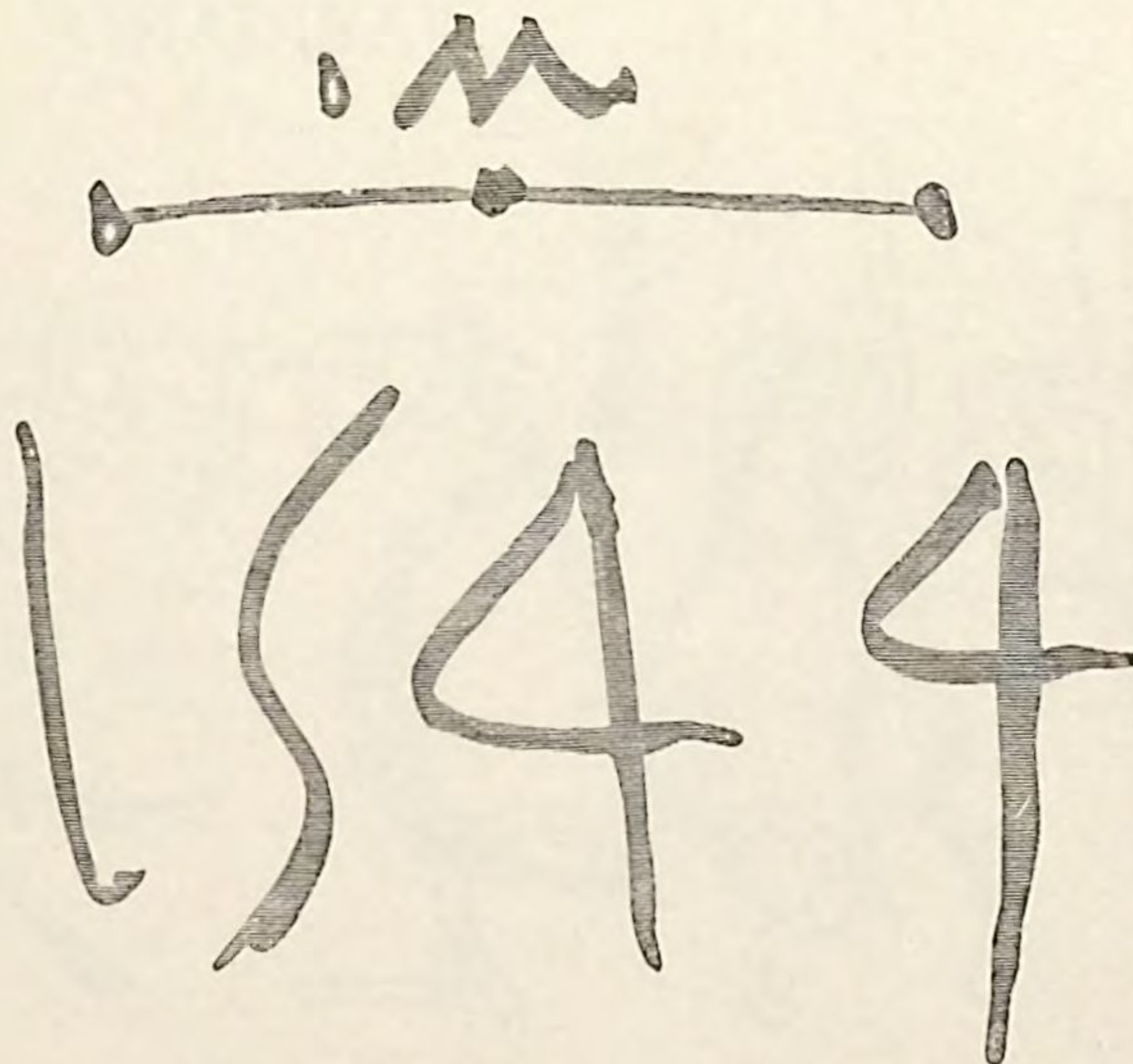
No. 269.

On a plate in the South Kensington Museum, 4383. '57. In the centre an escutcheon of arms; border of coarsely painted trophies in grisaille, heightened with yellow on blue ground. Reverse, the mark. Diruta? About 1560. Diam. 9 in.



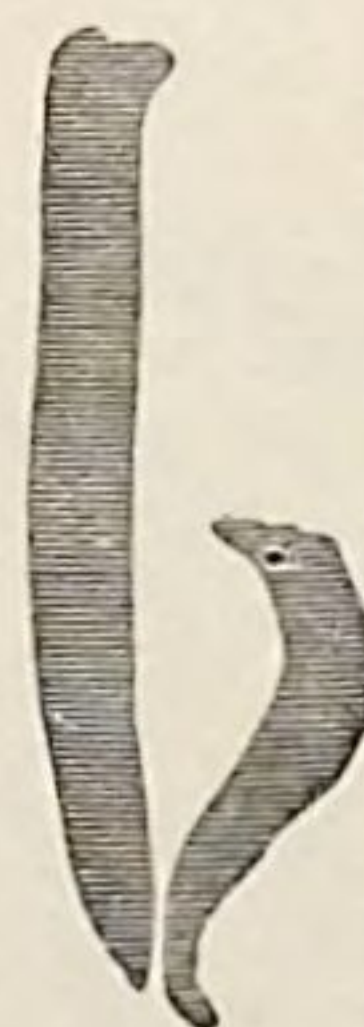
No. 270.

On a plate in the South Kensington Museum, 4378. '57. Design *a candeliere*, the surface entirely covered with a composition of grotesque birds, foliage, mask, &c., outlined with blue on a varied ground of blue, green, and yellow. Reverse, monogram and date, 1544. Diruta? Diam. 12 $\frac{1}{4}$ in.



No. 271.

On a tazza in the South Kensington Museum, 7155. '56. White ground with ornament in compartments, blue lined and touched with yellow; in the centre a butterfly in the same colours. Reverse, blue lines and a mark. Diruta? About 1560. Diam. 8 $\frac{3}{4}$ in.



BAGNOREA

No. 272.

·I O S I L V E S T R O D A G E I O T R I N C I P A D E R V T A ·
 = F A T T I N B A G N I O R E A <

·1691

On a circular dish in the South Kensington Museum, 2432. '56. The Virgin, the Child, and S. Ann visited by S. Praxades?

FABRIANO

fabriano

1527

X

No. 273.

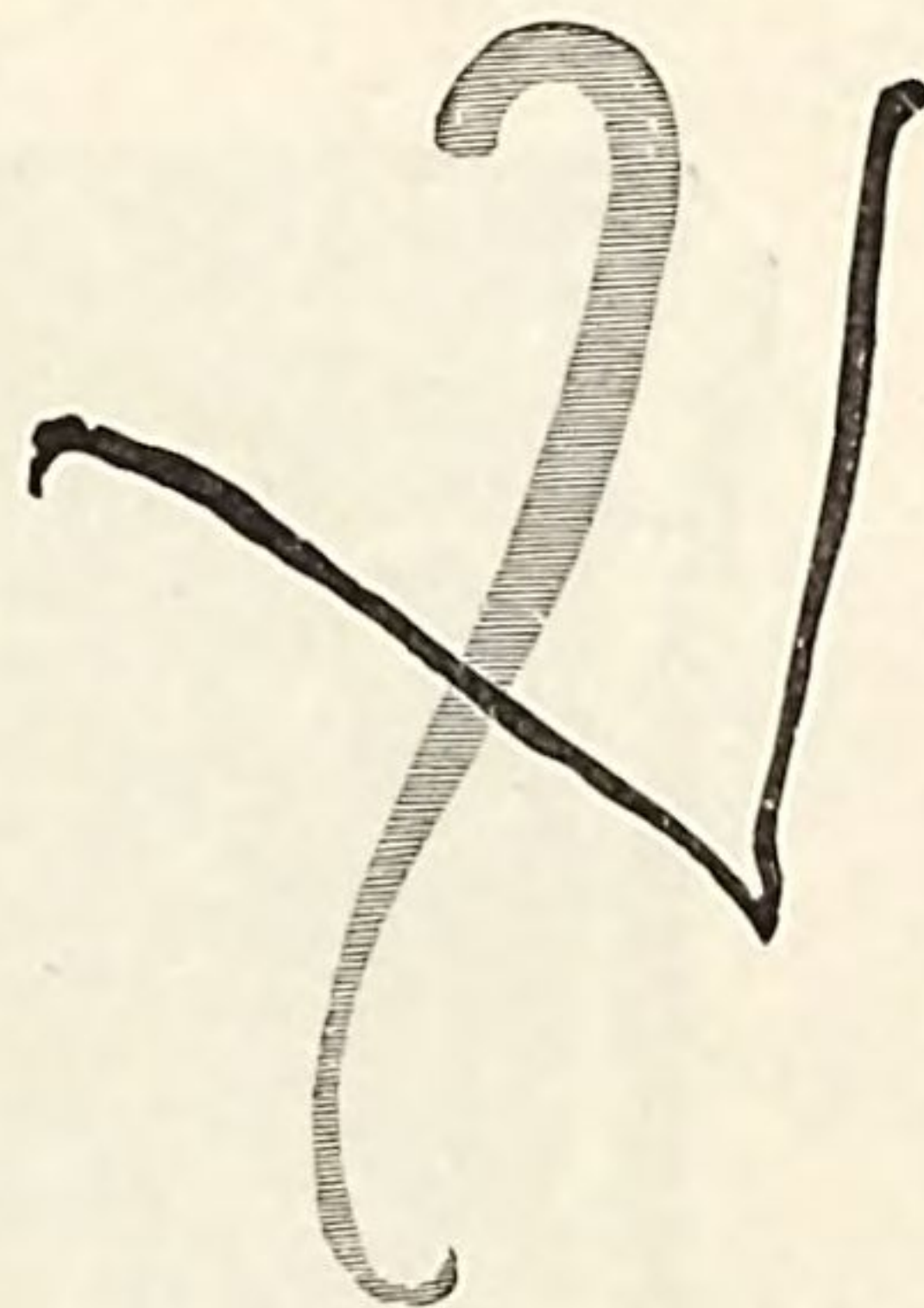
On a plate, subject the 'Madonna della Scala' after Marc' Antonio's engraving from Raffaello. Spitzer to Castellani, and now Basilewski Collection.

FABRIANO.

No. 274.

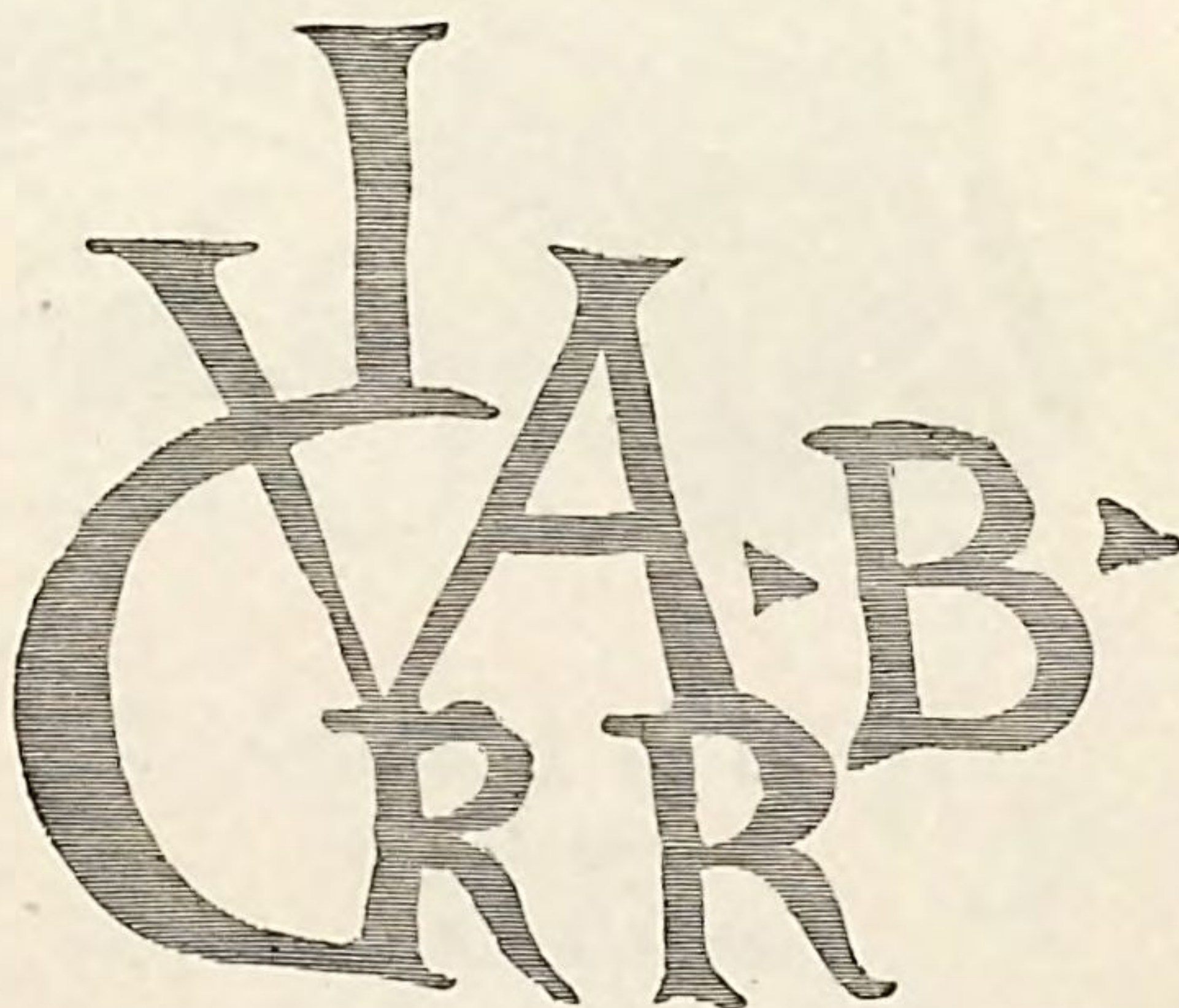
On a plate in the Museum of Economic Geology, London. The Rape of Proserpine; Cupid in the centre.

The same mark occurs on a dish in the Kunstgewerbe Museum at Berlin, No. K. 1751. Cupid and a boy in the centre, border of grotesques. Reverse, scale pattern in yellow, blue, and brown. It has been ascribed to Siena, but we think it is probably of Fabriano.



No. 275.

On a plate in the South Kensington Museum, 7145. '60. A draped female on horseback in act of charging a man, &c., painted in brown grisaille. This monogram is repeated on her shield. It is a *coppa amatoria*, and the monogram may be that of the giver or fair receiver, the B standing for *Bella*.



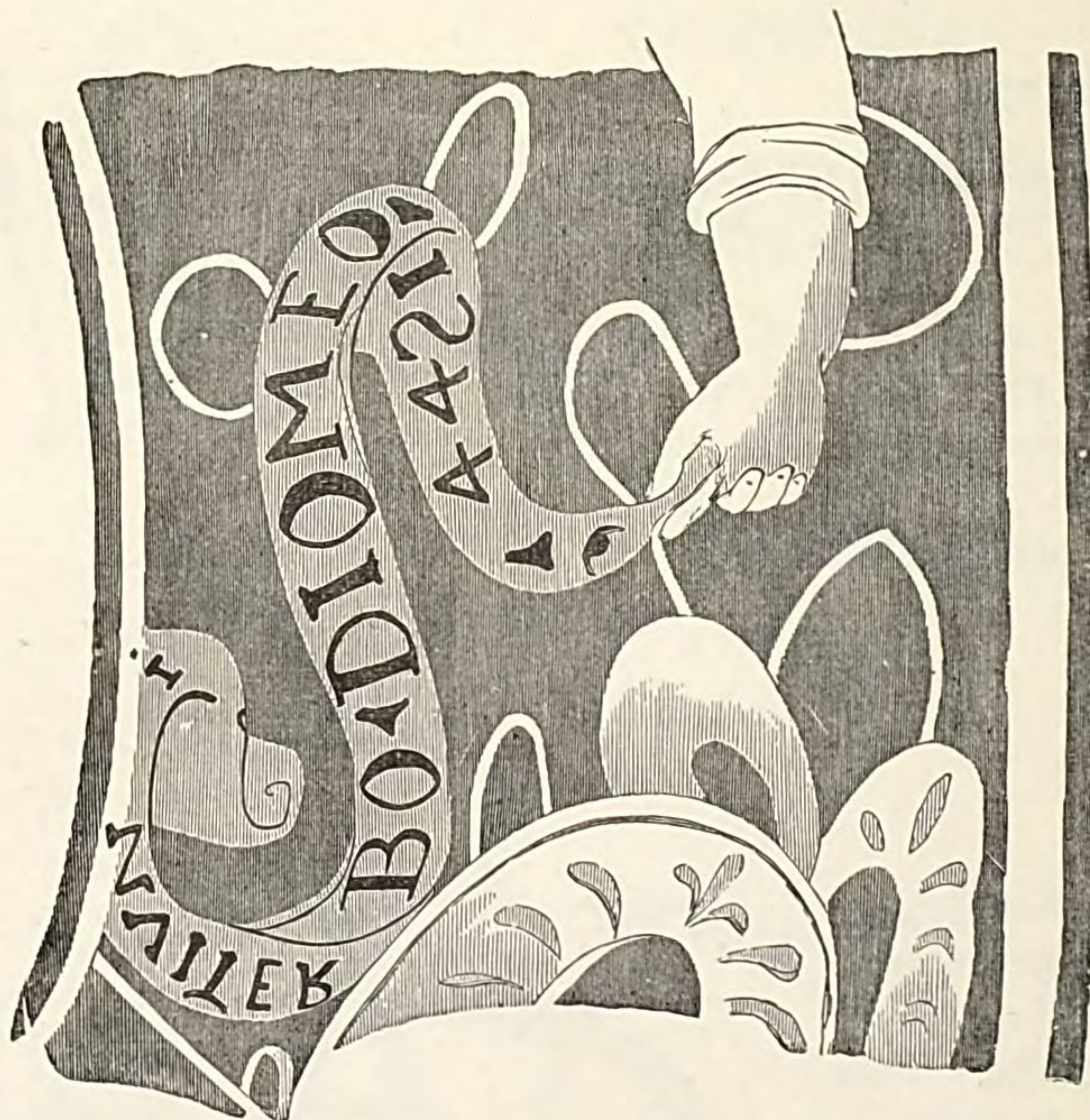
VITERBO

No. 276.

On a plate in the Barberini Palace at Rome. Subject, Hercules in repose. Border of arabesques. Probably of seventeenth century. (De Mély.)

I . F . R . VITERBIEN

VITERBO.



No. 277.

On a plateau in the South Kensington Museum, 2431. '56. The metamorphosis of Actaeon. Wide border, blue ground with *trofei* in white, blue and orange. Among them a youth holding the scroll.

ROME

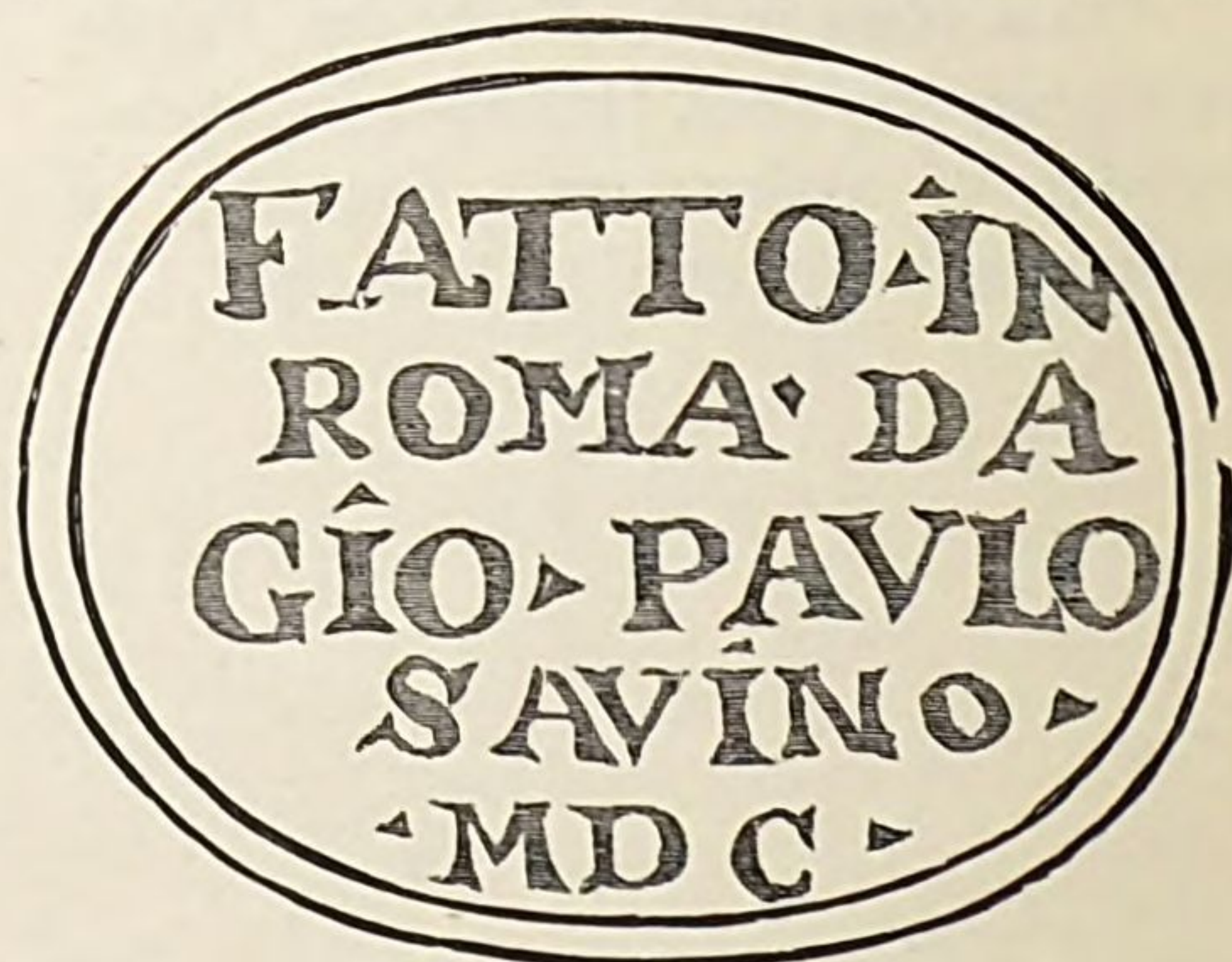
*à di 4 Aprile
1579 fato in
botega da Antonio
da Casteldurate in Roma'*

No. 278.

On a plate formerly in Venice; subject, the fable of Myrrha. Urbani.

Nos. 279 and 280

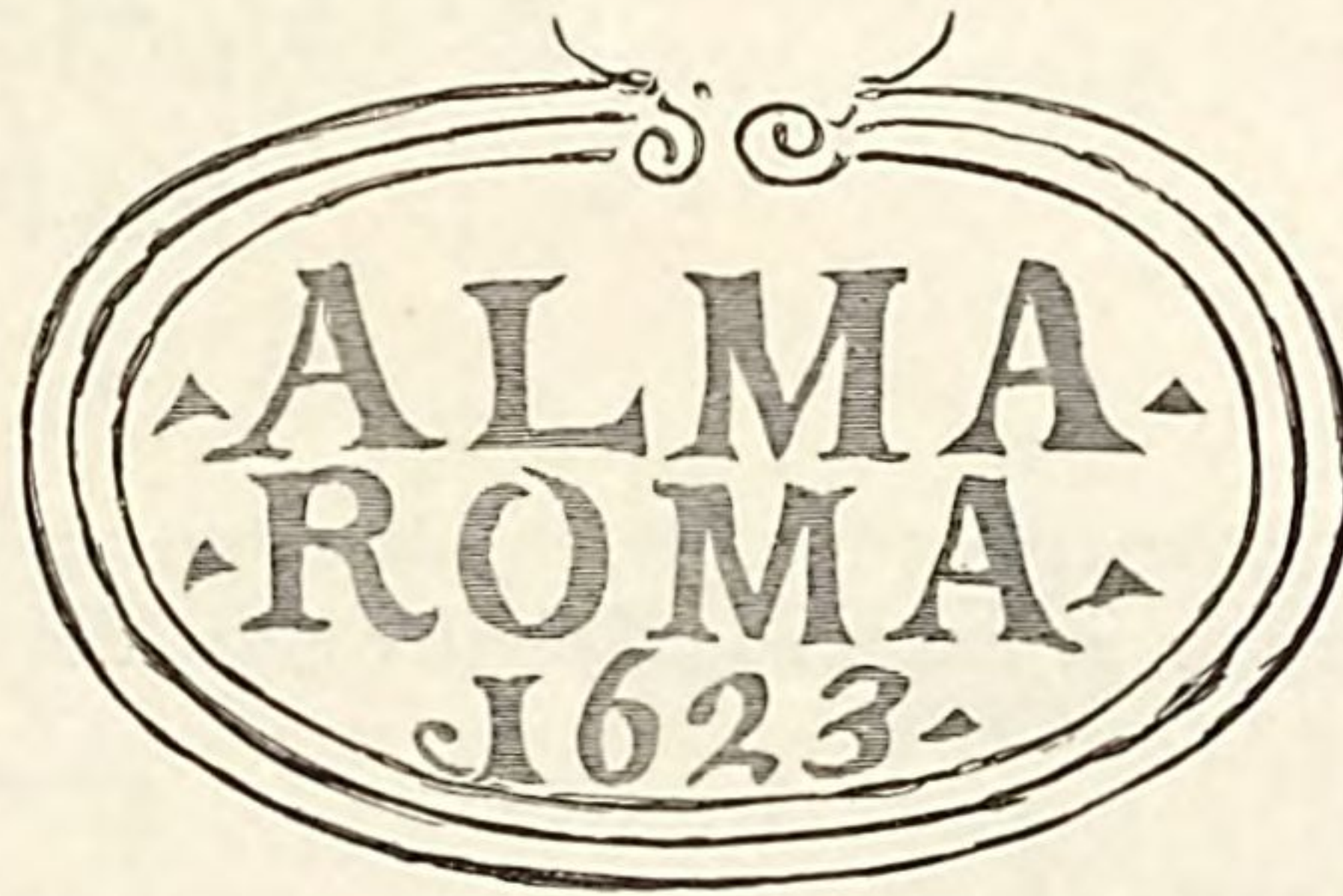
Occupy a conspicuous place on the front of a pair of vases with snake handles, painted with grotesques on a white ground; in the Ashmolean Mus., Fortnum Coll.



ROME.

No. 281

Is on the margin of a plate, on the centre of which is the subject of the Expulsion from Eden; it is in the possession of Miss Lockwood, at Rome.



No. 282.

On a jug of Oenochoe form, covered with grotesques coarsely painted. Probably Roman of about 1620.

D: M

ROMA

No. 283.

On a group in white porcelain. The Deposition ably modelled, incised in the paste.

MAG · 1769



No. 284.

On figures in biscuit porcelain, and in fine white faïence, stamped in the clay.

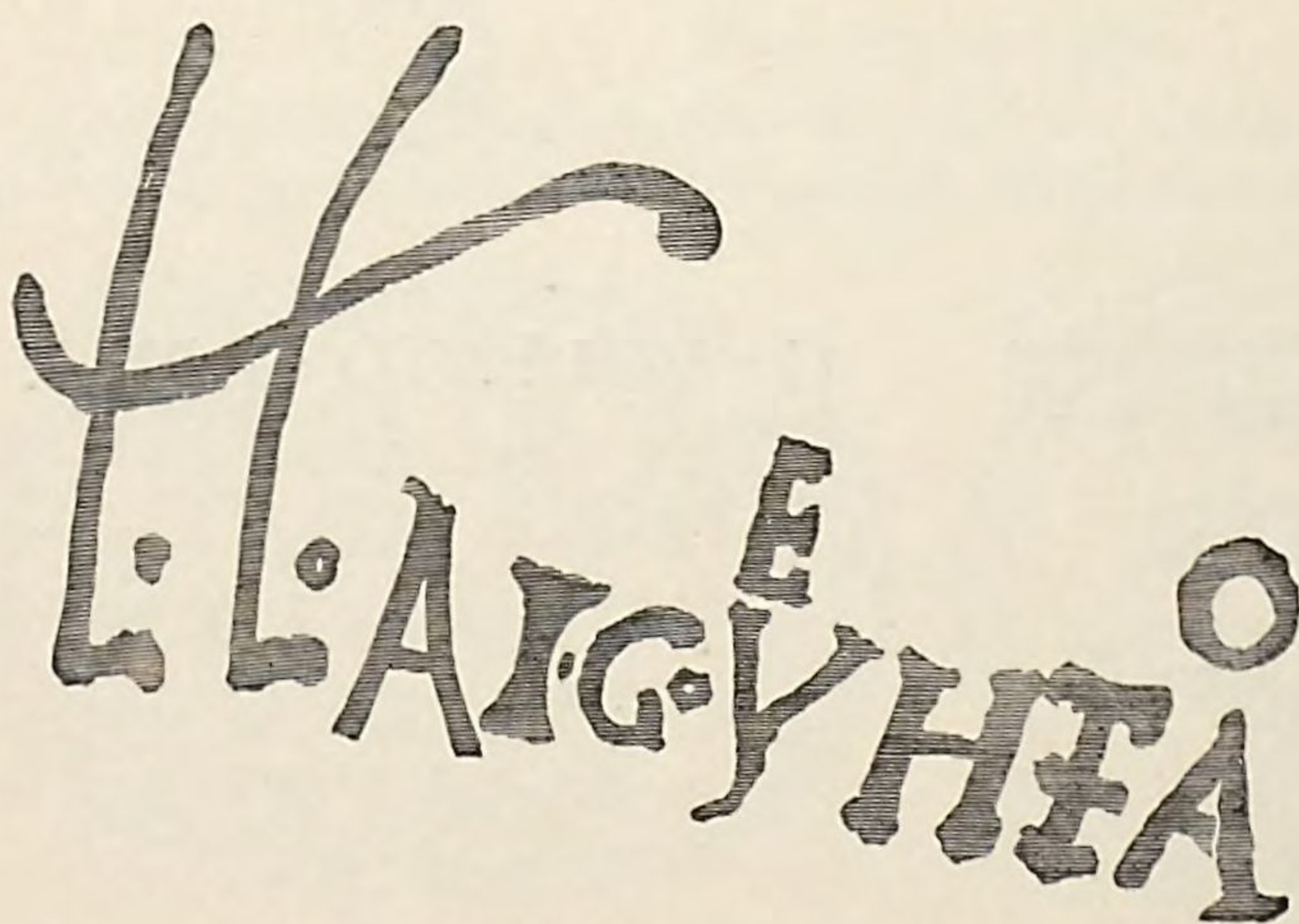
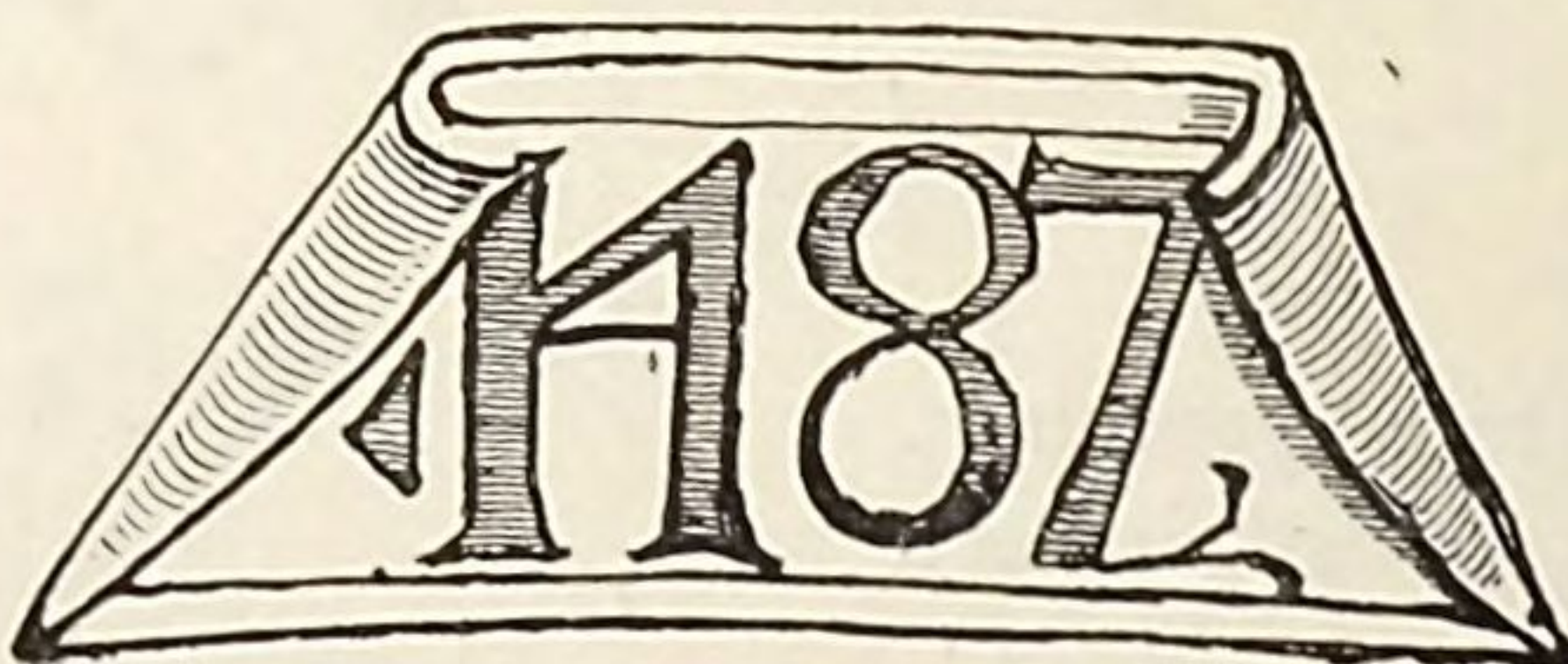
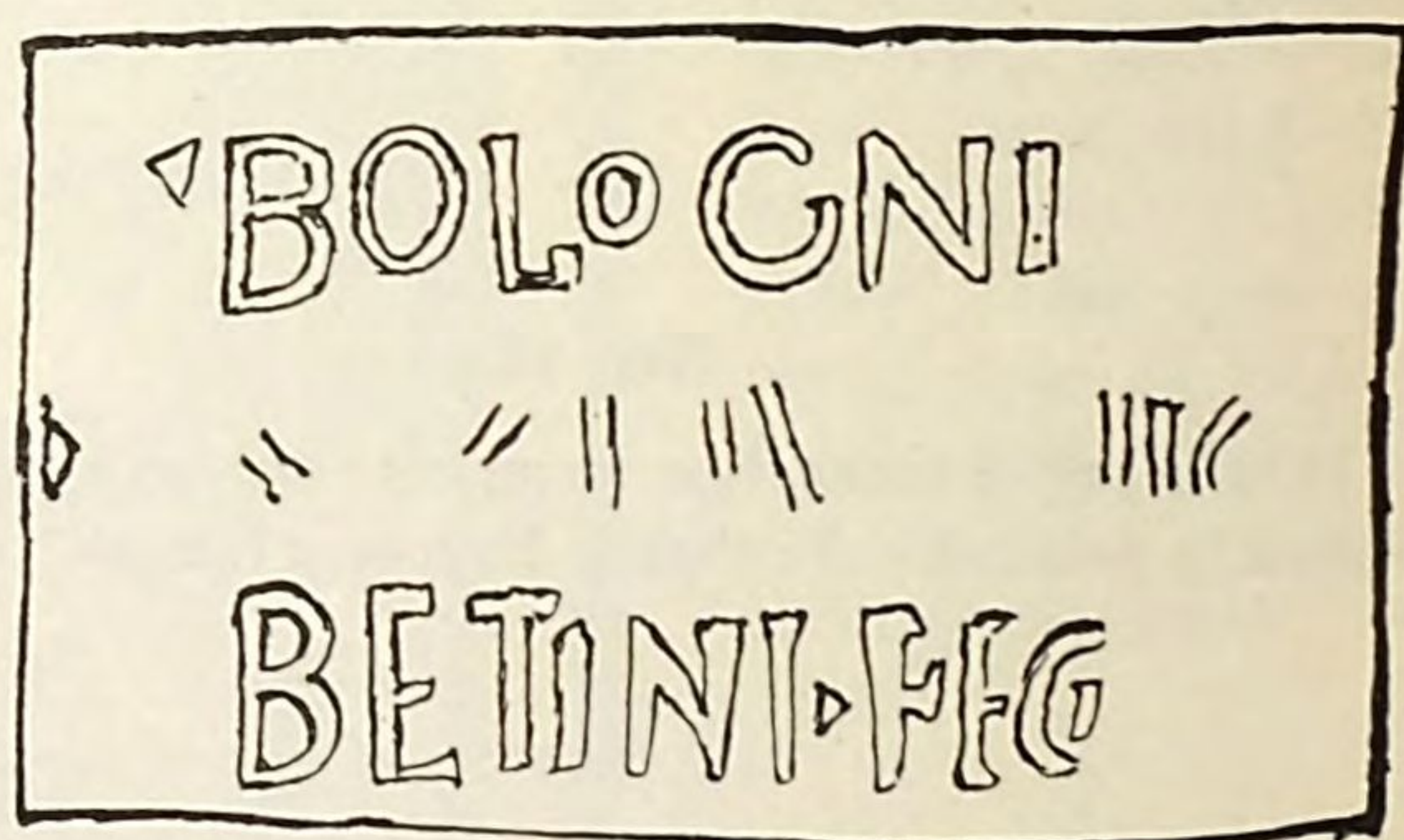
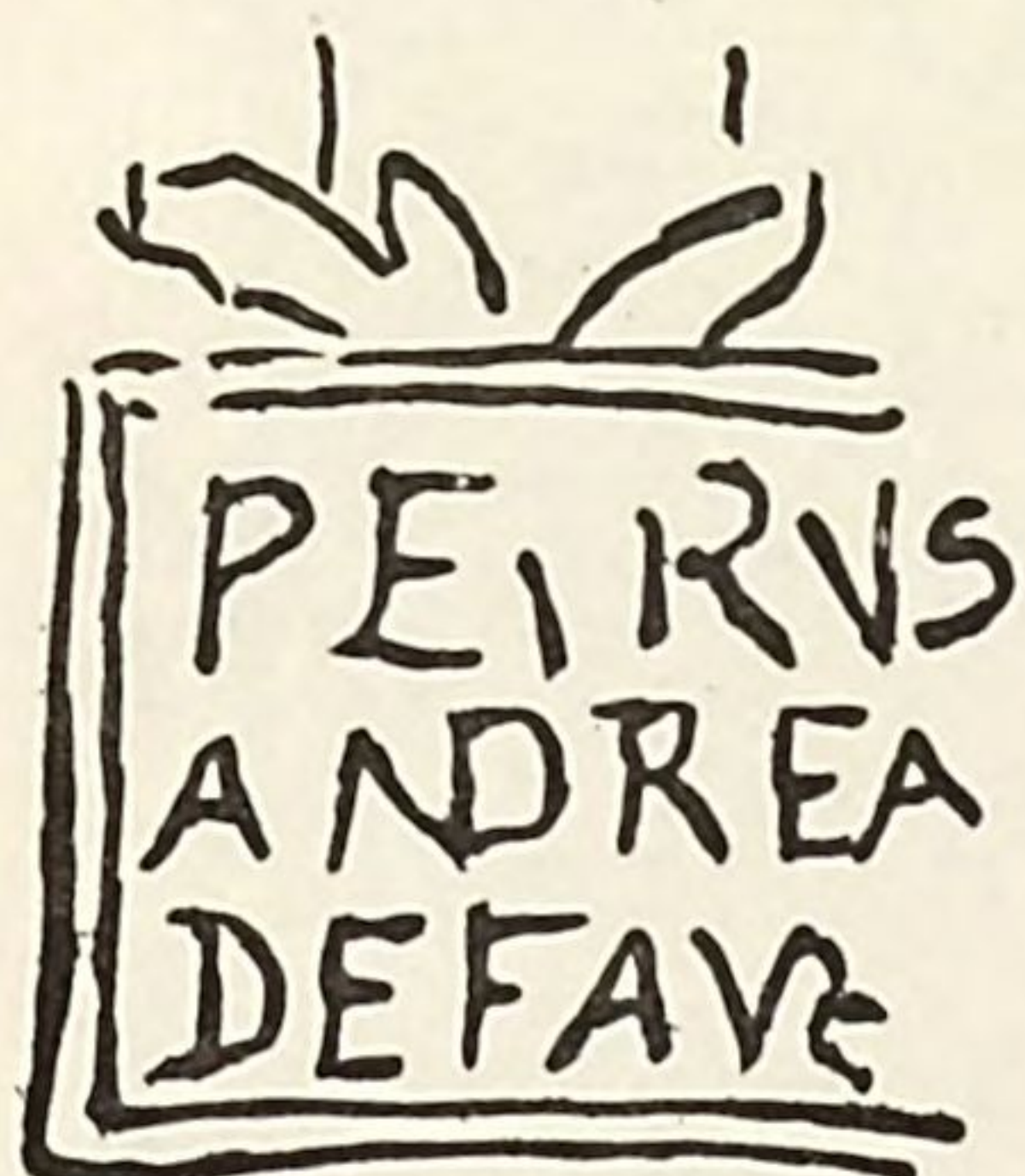
G · VOLPATO · ROMA.

THE MARCHES

FAENZA

No. 285.

Signatures and date on tiles, the pavement of the S. Sebastiano chapel in San Petronio at Bologna (Molinier and Mély).



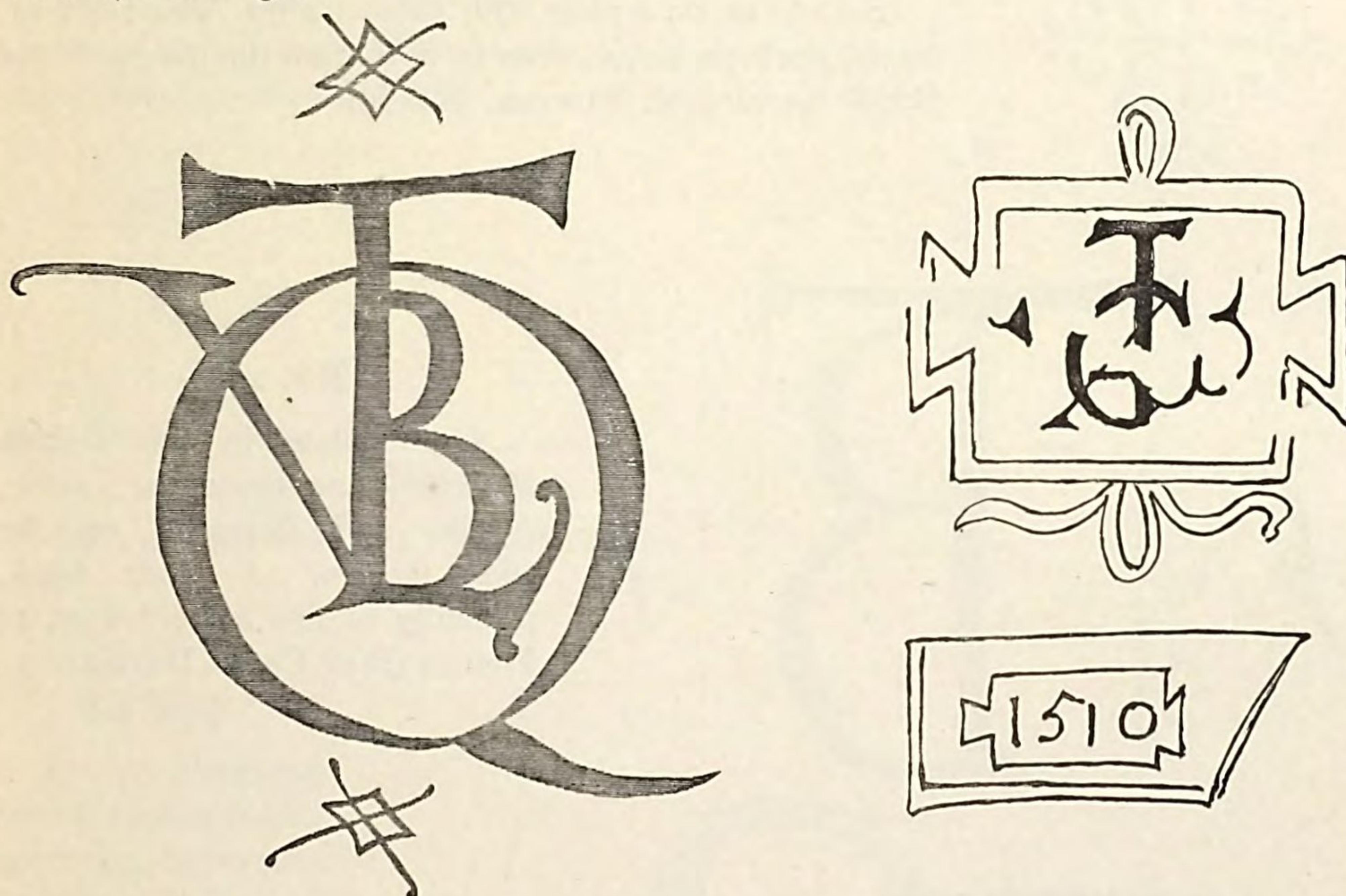
No. 286.

On a plate formerly in the Narford Collection representing the Virgin and Child, on a dark blue ground. An early piece probably about 1490. Engraved in Marryat, p. 104. Faenza or Caffaggiolo. (?)

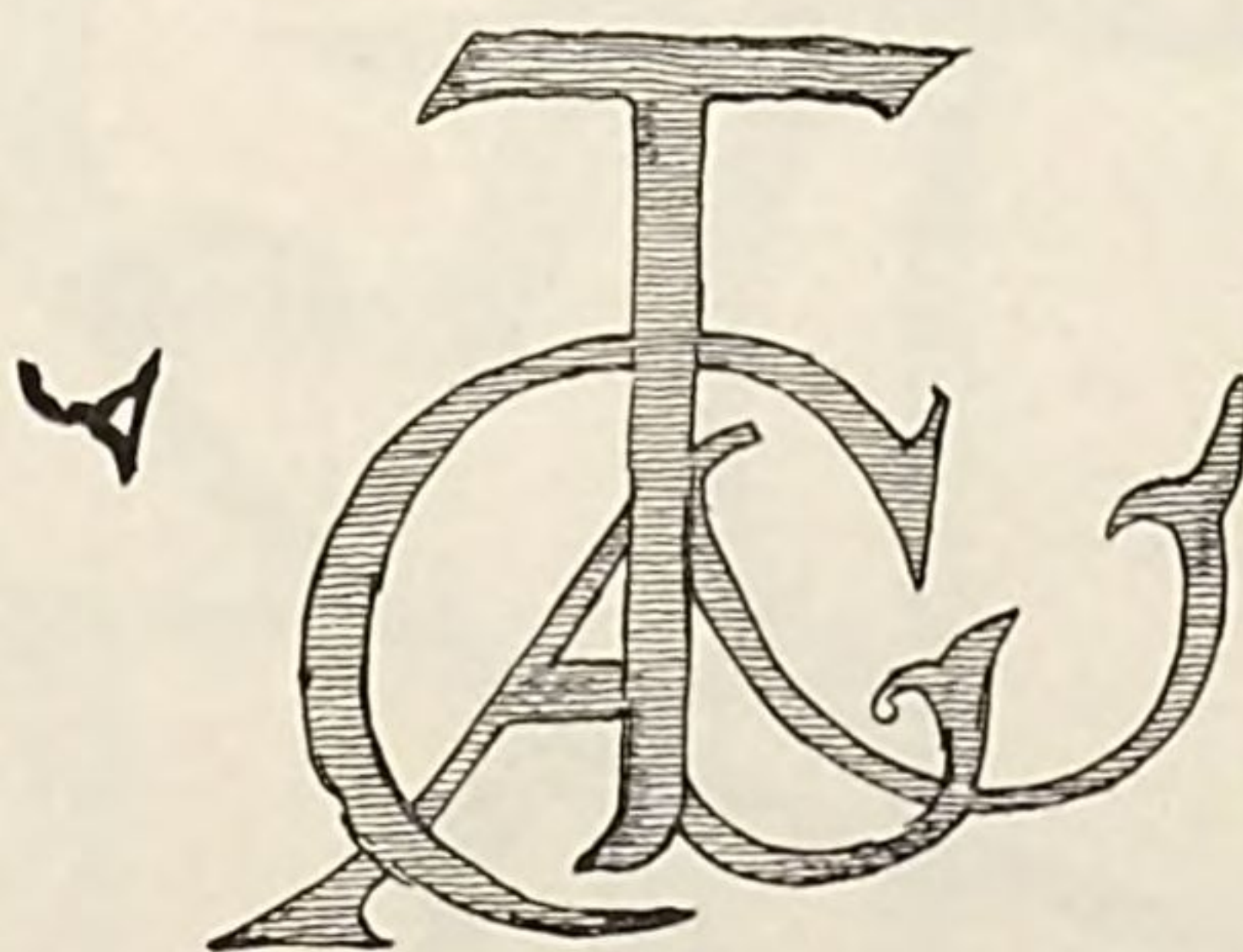
FAENZA.

No. 287.

On the pavement of tiles in the Lando chapel, church of S. Sebastiano at Venice, dated 1510.

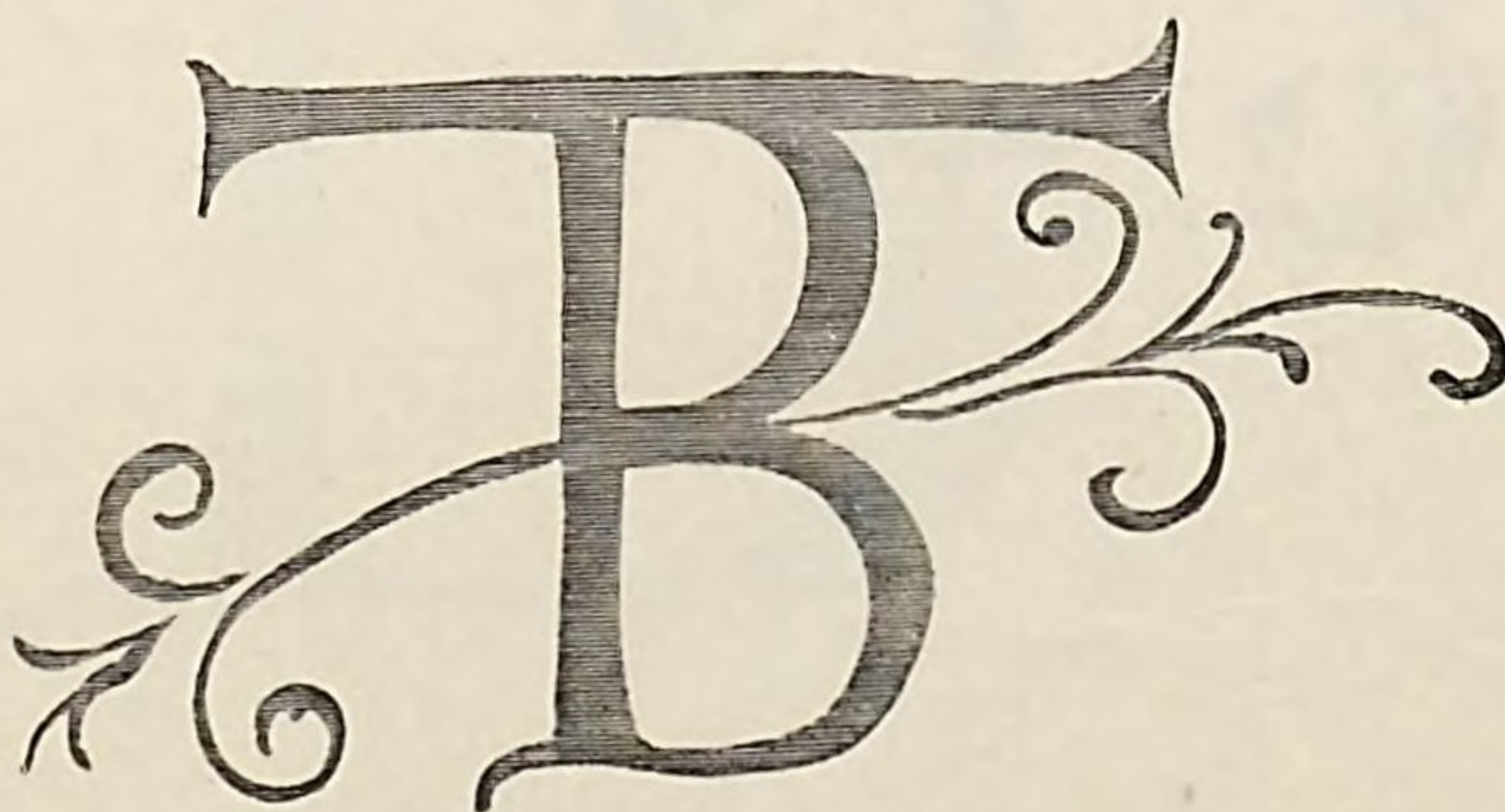


As given by Meurer.



No. 288.

On a plaque in the South Kensington Museum, No. 69. '65. The Resurrection, probably after a design by Melozzo da Forlì about 1515 to 1520.

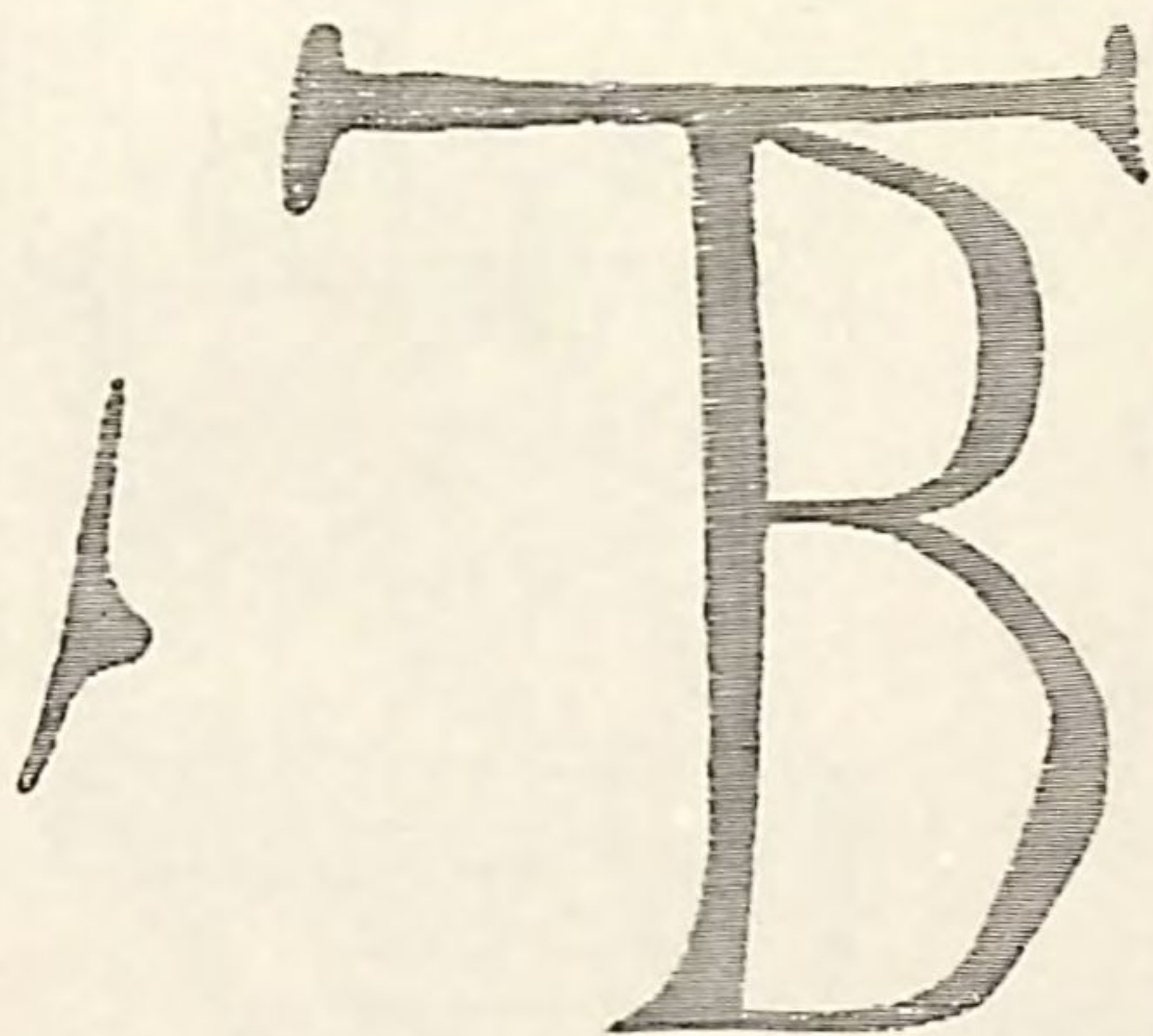


FAENZA.



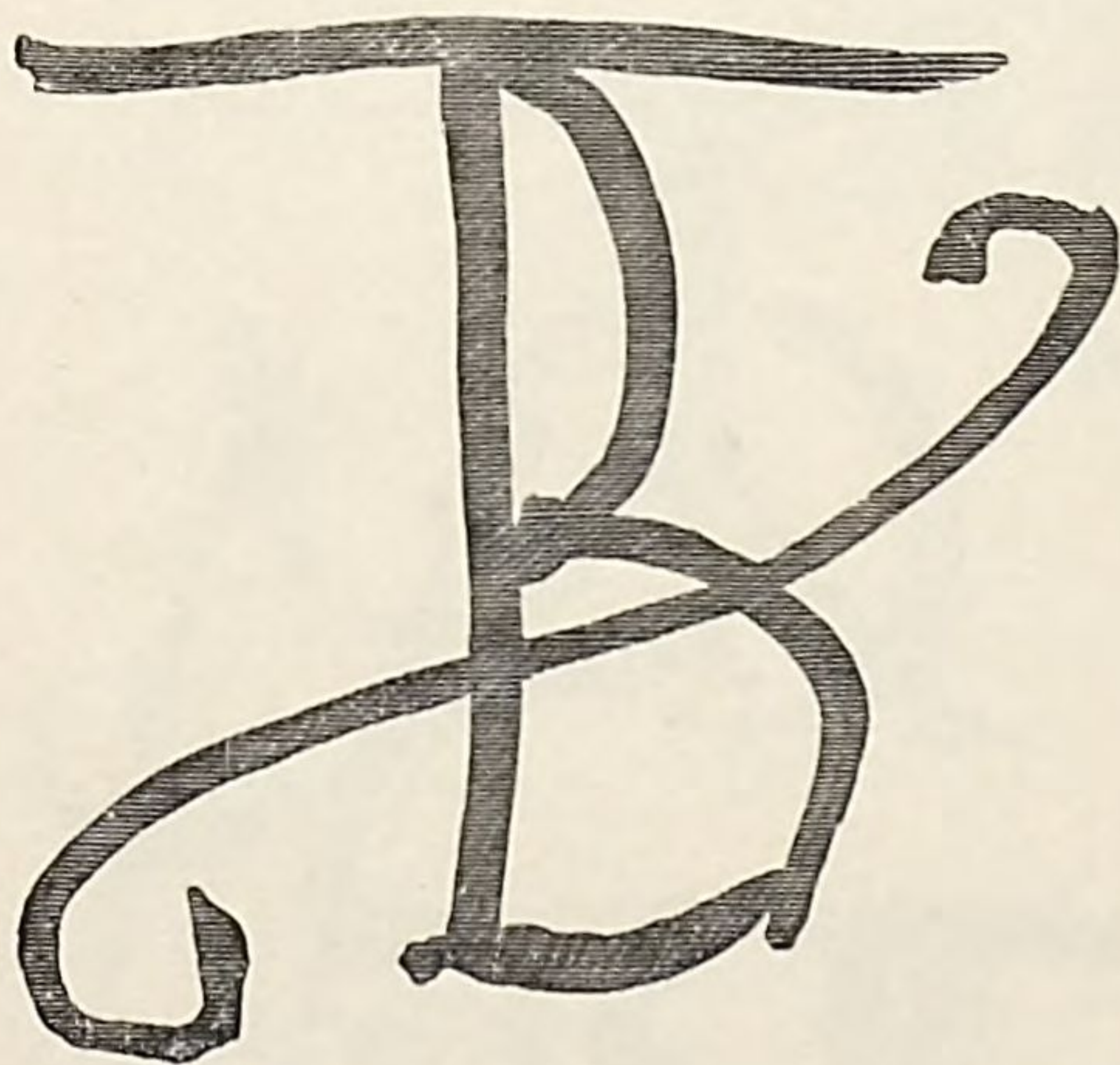
No. 289.

Said to be on a plate with subject after Albert Dürer, but is, perhaps, a reduction from that on the plaque in the South Kensington Museum, No. 69.



No. 290.

On a plate in the British Museum, fine landscape centre, Apollo and Marsyas on the wide margin. A later work, probably of the same *bottega*, at Faenza (?) or Castel Durante.



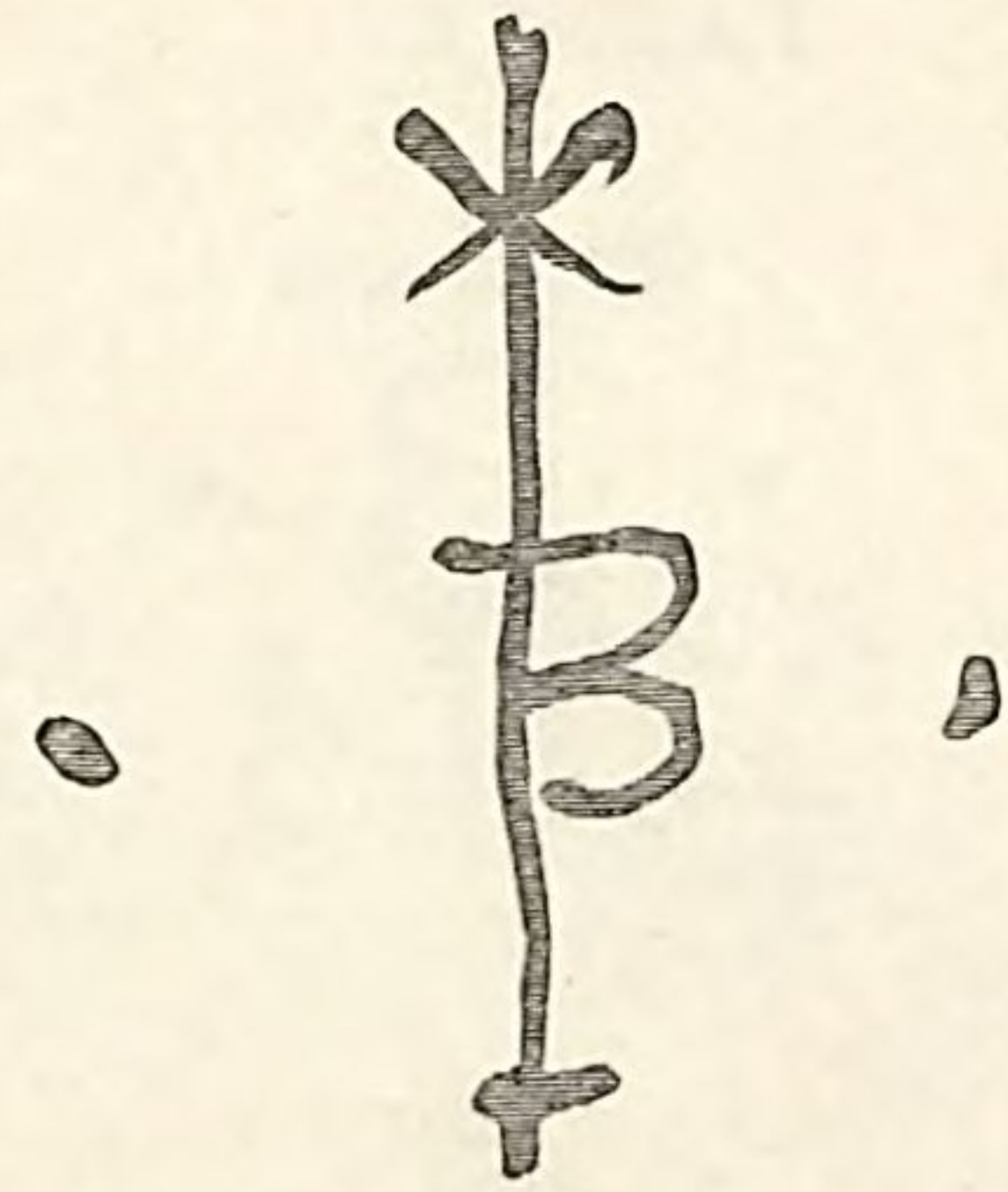
No. 291.

On a plate in the Salting Collection. Boldly painted grotesques in the manner of Castel Durante on dark blue ground. Reverse, this mark in the centre, and round the *cavetto* the crossed double circle as of Ca. Pirotta and the crossed square like Mark No. 21 alternately.

FAENZA

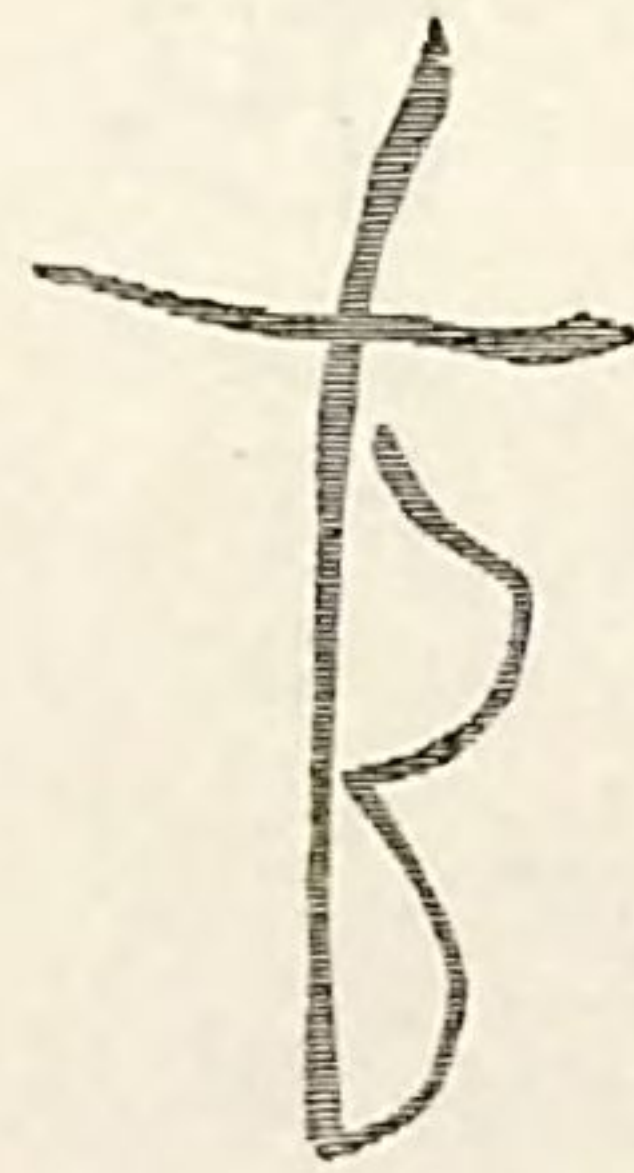
No. 292.

On a plate; boys and animals, arabesque border in rich colours on blue ground.



No. 293.

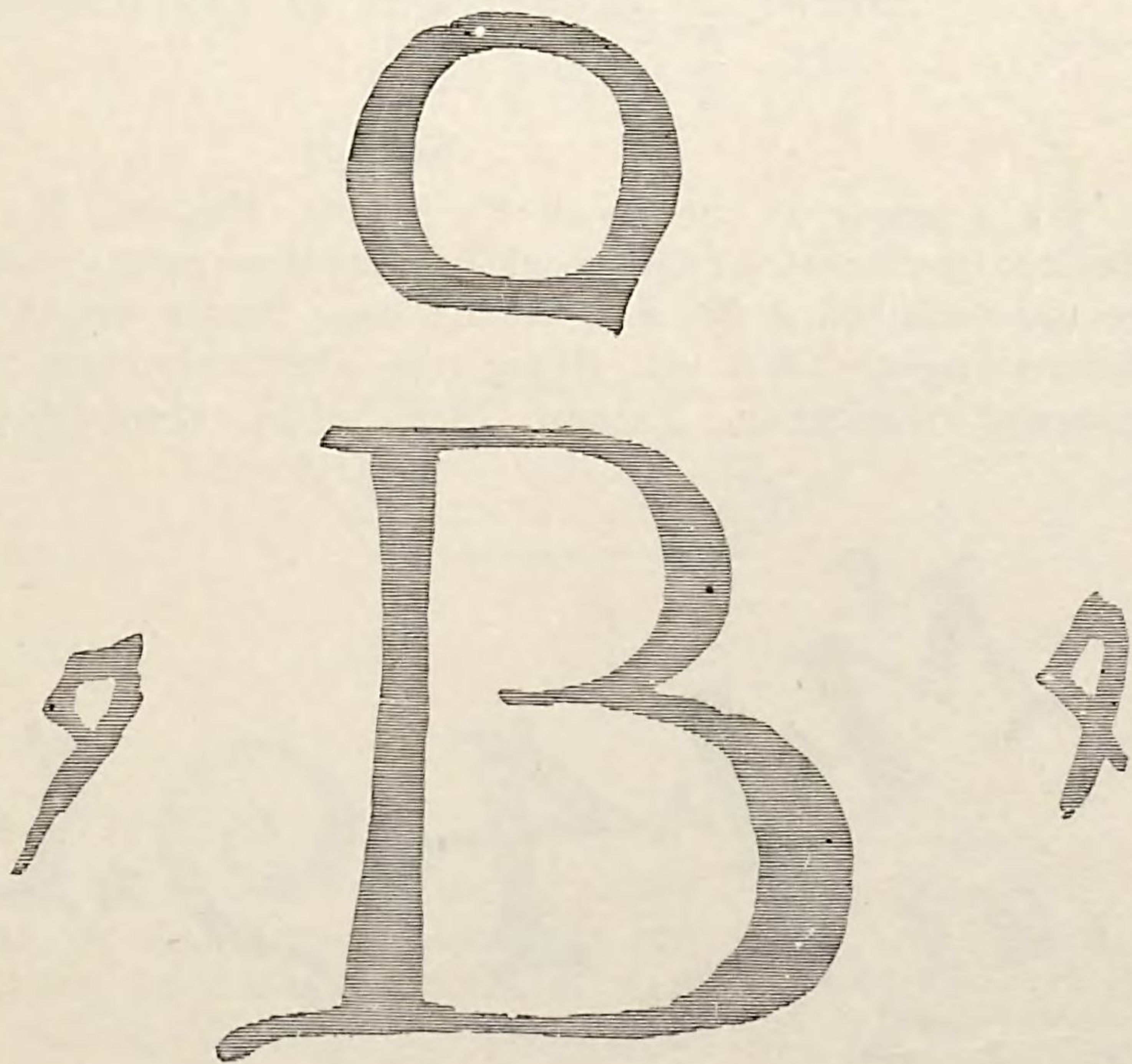
On a piece probably of the same *bodega*.



No. 294.

On an electuary pot: the letter B also occurs on the reverse of an early dish in the Louvre (G. 43).

On a plate of the Delsette Collection No. 119, subject a Combat of Warriors, the same letter occurs crossed with a paraph. A similar mark was on a plate in the Farrer Collection, with cupid centre and grotesques *sopra azzuro*, after the manner of the Casa Pirotta pieces; it was dated 1520. Also on one of the Castellani Coll. (79) of polychrome colouring.



FAENZA.

No. 295.



On a small drug pot in the British Museum, with male portrait on medallion, dark blue ground on which the mark is reserved; on the other side is the letter P surmounted by a double cross between E. F. Probably of the same *botega*.

No. 296.

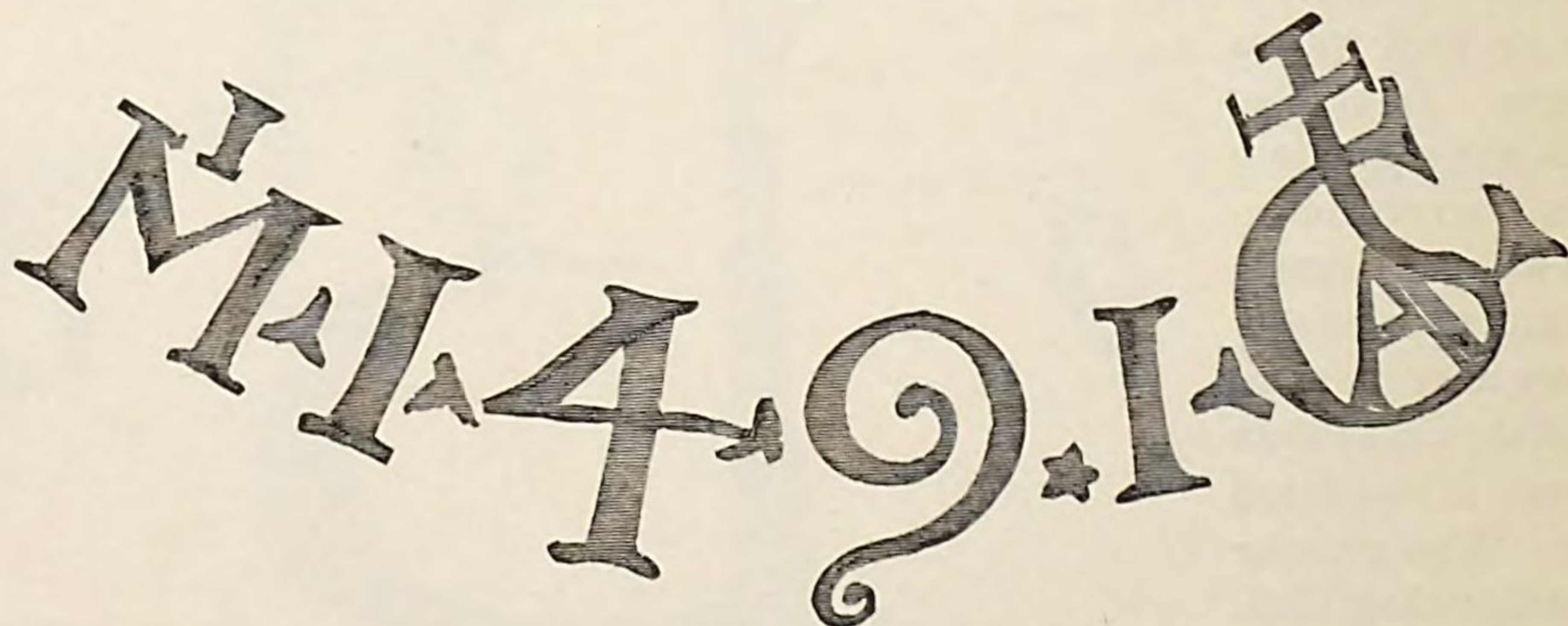


This mark occurs on the face of a piece figured in Delange's folio work, pl. 54, from the D'Azeglio Collection; central subject a boy with a wolf or dog, and wide *bianco sopra bianco* border; the mark is on a stone in the foreground, and may or may not be a variety of the mark of this *botega*. Faenza or Caffaggiolo. (?)

Marks on productions of the Casa Pirotta.

No. 297.

On a plaque in the South Kensington Museum, No. 521. '65. Circular. Divided by concentric raised mouldings into three parts; dark blue ground; in the central medallion *I. M. S.* in white; outer border wreath of orange and white flowers; middle filled with zigzag rays, alternately orange and white; the date 1491 and a monogram. Faenza. Diam. 10 $\frac{3}{4}$ in. (Soulages Collection.)



FAENZA.

No. 298.

On a *scodella*, subject Christ bound and led; exquisitely painted, after the composition by Albert Dürer; border of grotesques reserved on blue. In the British Museum. (Henderson Collection, from that of M. Fould.)

IN FAENZA

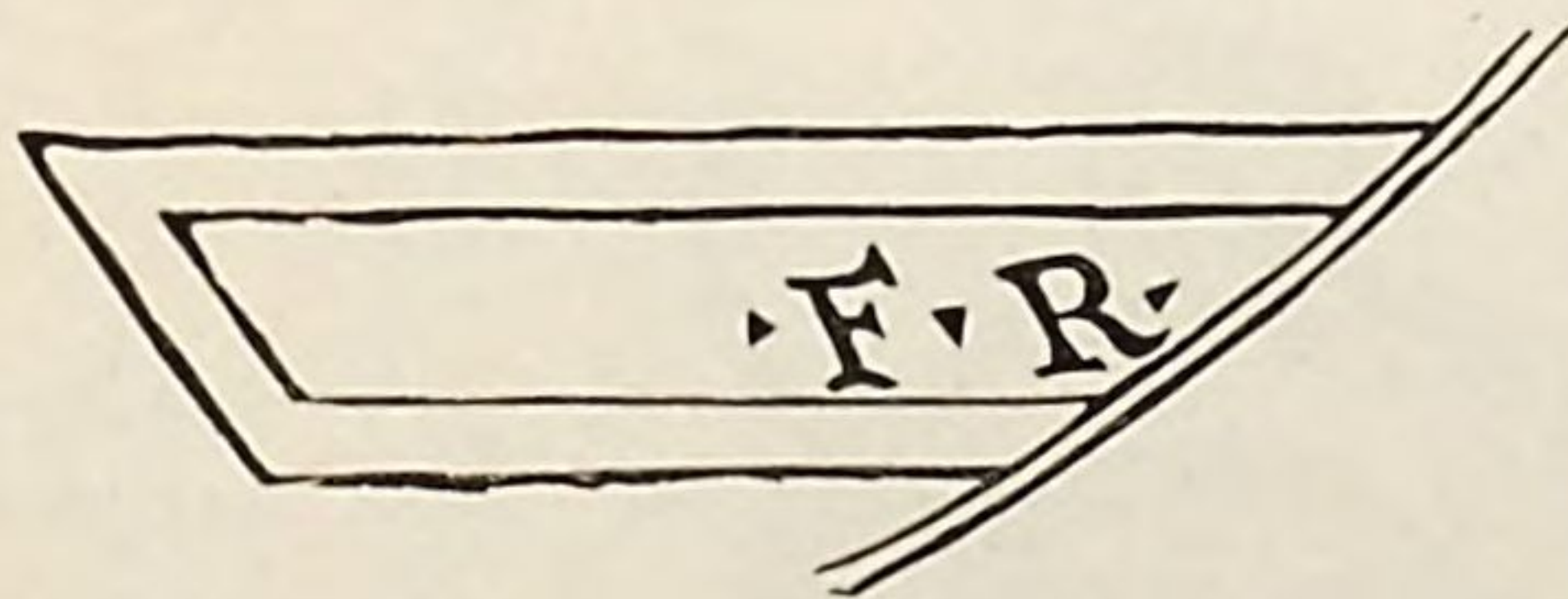
No. 299.

On a plate in the Museum of the University of Bologna, representing the coronation of Charles V. in that city in the year 1530, the probable date of the piece.

FATO IN FA
ENZA IN CAXA
PIROTA

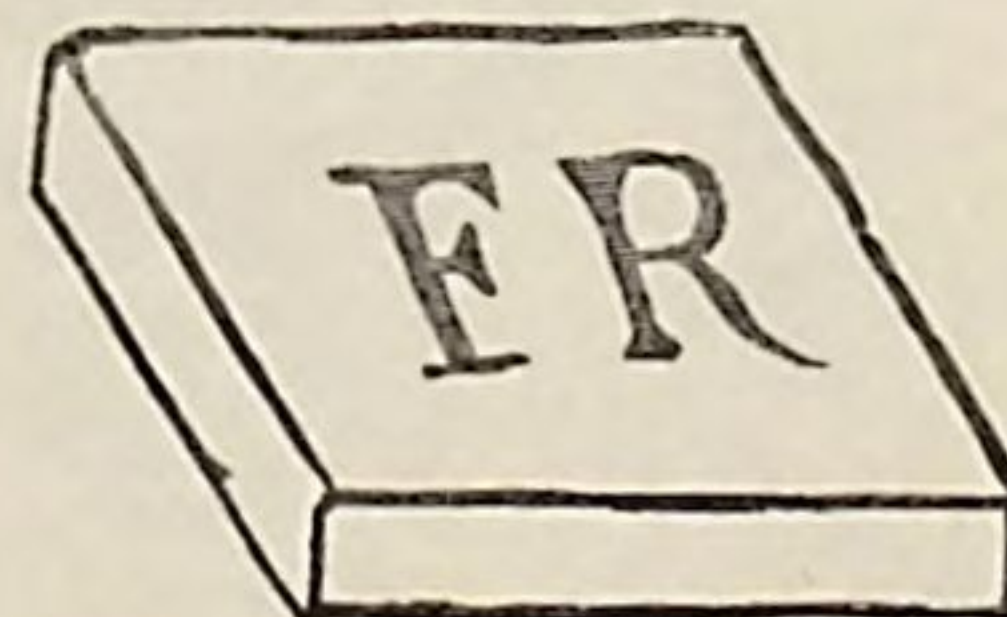
No. 300.

In the foreground of the subject of a tazza which belonged to Madame D'Yvon, of Paris, representing a banquet (Dido and Aeneas), figured in Delange's *Recueil*, pl. 77, now in the Salting Coll.



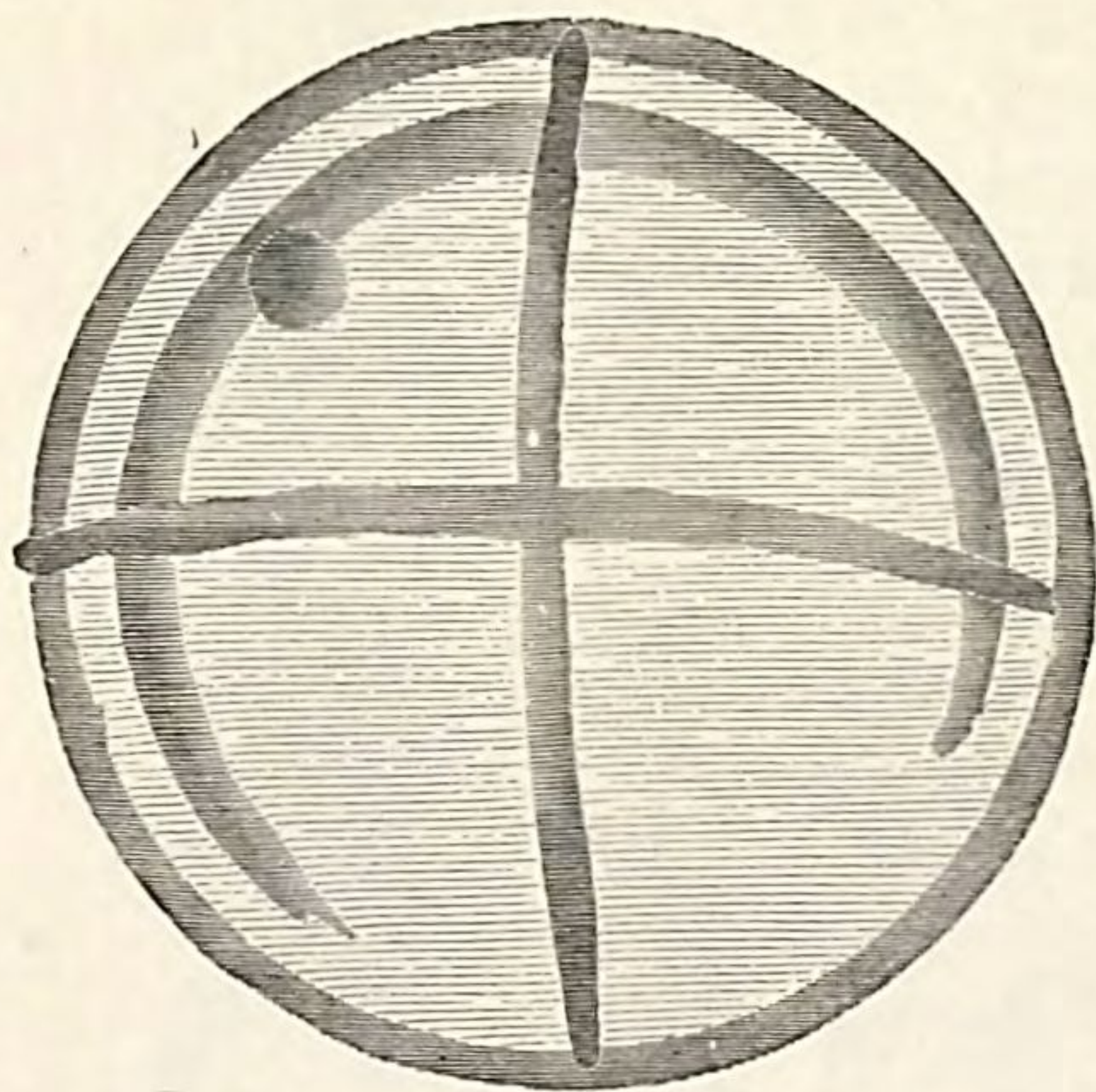
No. 301.

On a plaque of upright oblong form in the South Kensington Museum, No. 4351. '57. Christ bearing His cross, after the painting by Raffaello known as 'Lo Spasimo di Sicilia.' Faenza, signed F. R. About 1530. H. 19 in., W. 13 in.

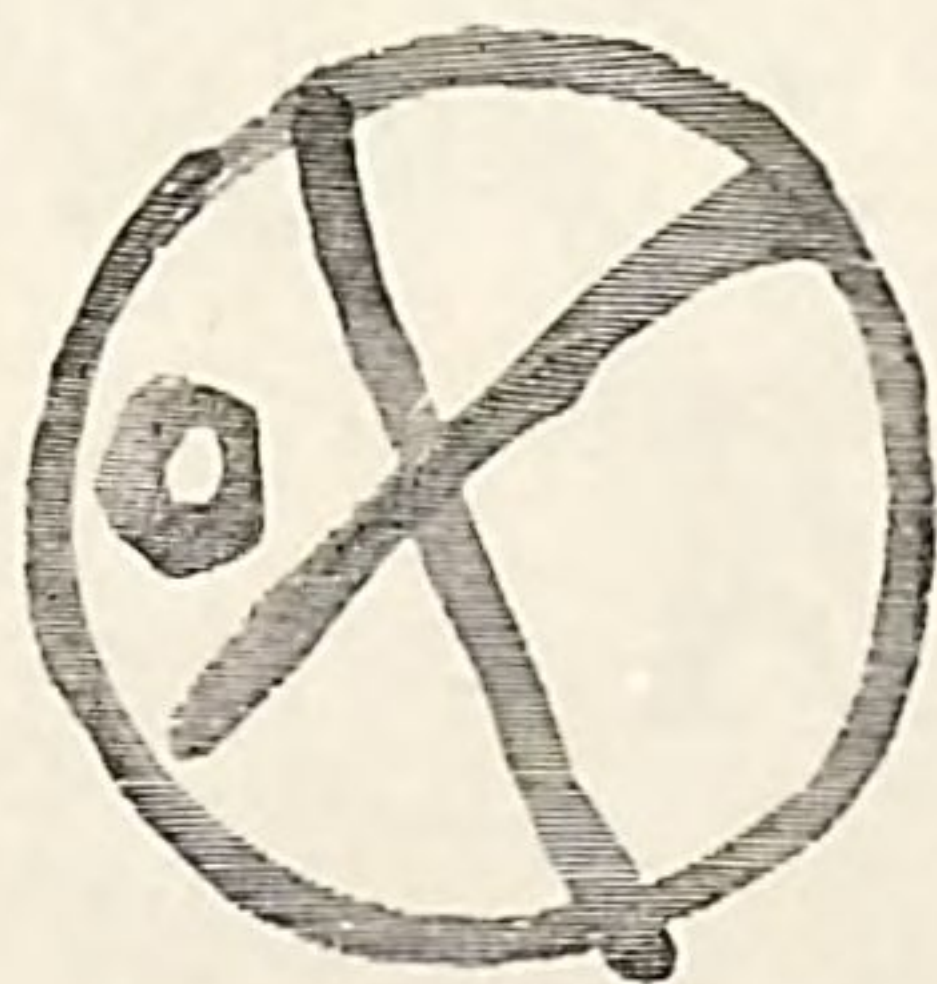


FAENZA.

No. 302.

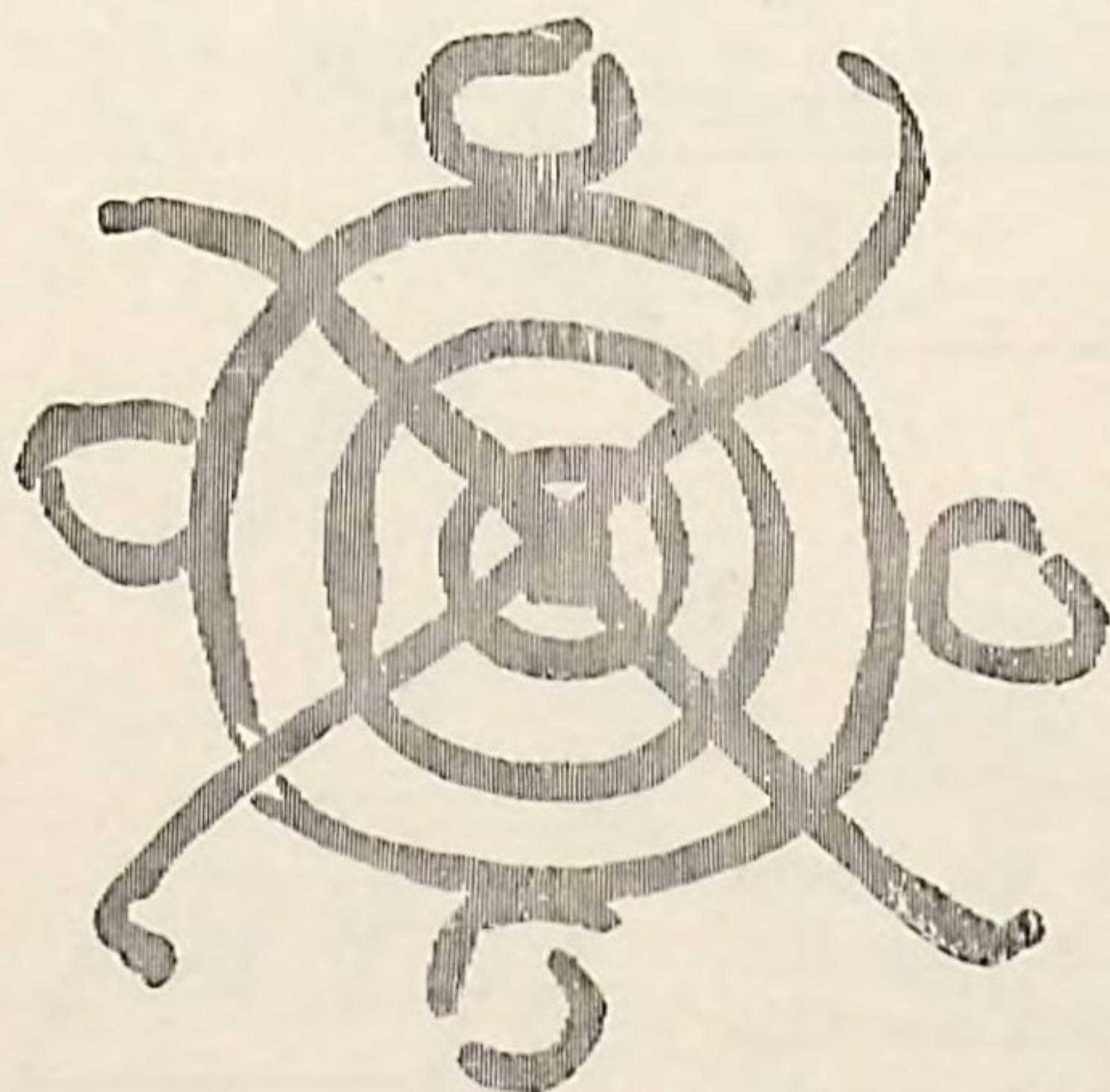


On a Plateau in the South Kensington Museum, No. 7158. '60. In the raised medalion centre is a shield of arms blazoned in colour, surmounted by a crested helmet; the surface is grounded with dark blue; leafage moulding, and a circle of cupids playing, occupy the hollow of the dish; the wide rim with grotesques; the whole in light blue heightened with white *sopra azzuro*. Reverse, concentric zones of dark blue diaper and scale pattern; in the centre the mark grounded in yellow. Faenza. About 1525. Diam. $17\frac{1}{2}$ in. (Soulages Collection.)



No. 303.

On a plate in the South Kensington Museum, No. 1732. '55. In centre a shield of arms surmounted by a cherub's head on pale blue; wide border of grotesques in pale blue, touched with white on the dark blue ground. Faenza. About 1525. Diam. $9\frac{1}{2}$ in. (Bernal Collection.)



No. 304.

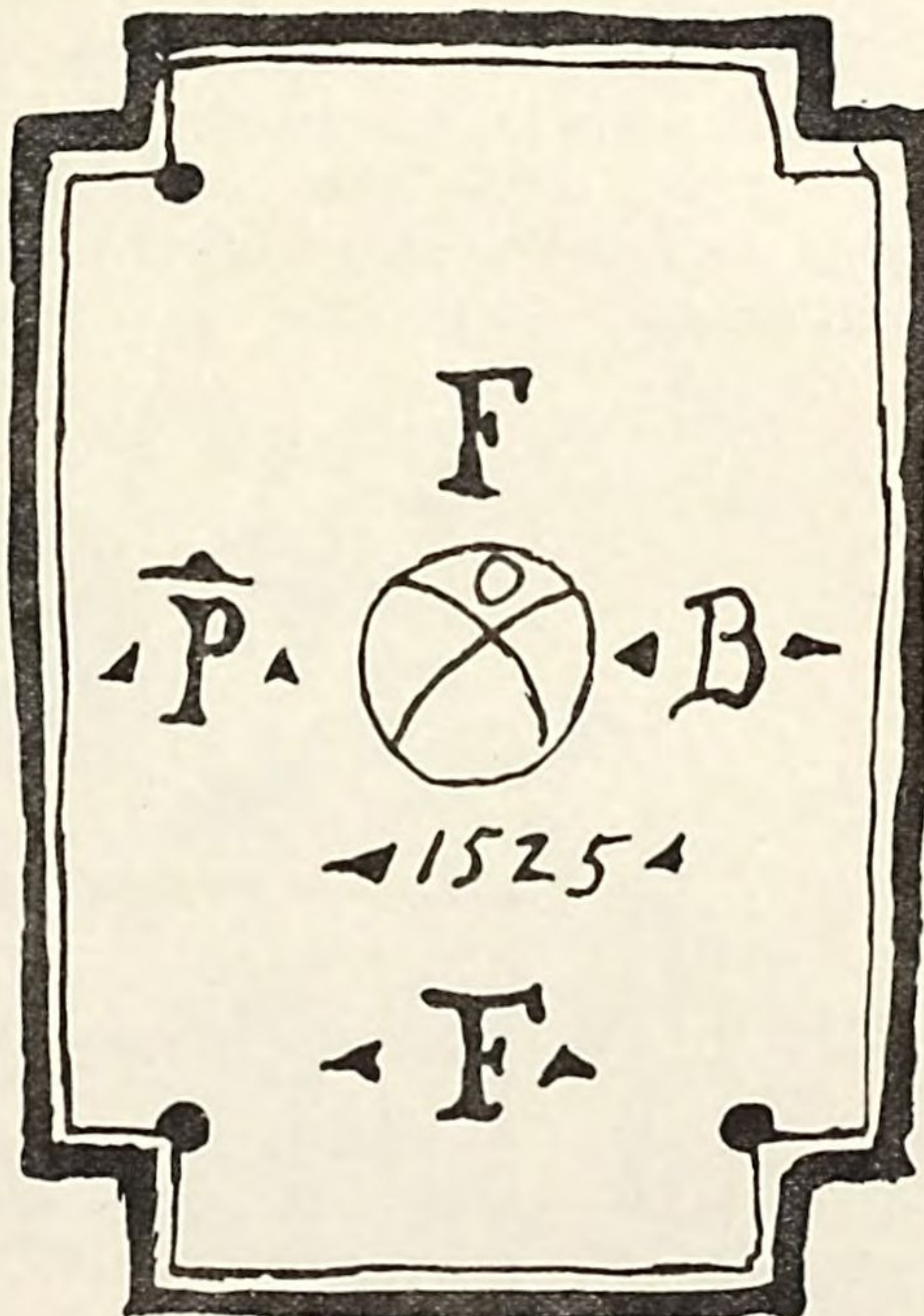
On a small shallow bowl or saucer; subject the Saviour, in a sarcophagus; border of cherubs' heads, grotesques, &c., reserved, in white, and shaded in yellow-brown on dark blue ground. In the British Museum.

Prof. Argnani gives a nearly similar mark, the crossbars being double, as on a piece in the Museum at Forlì.

FAENZA.

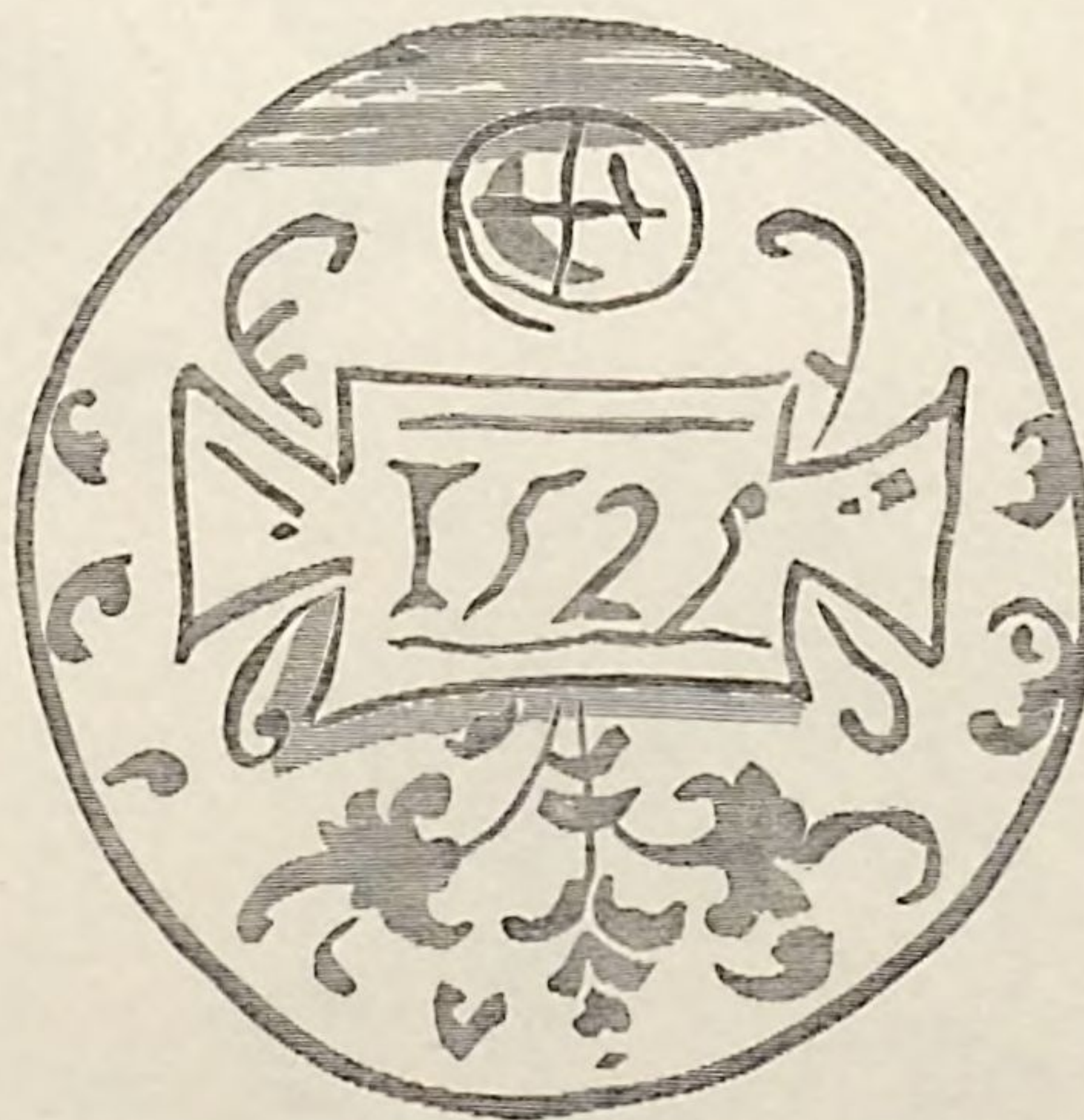
No. 305.

On the reverse of a large plaque in the Kunstgewerke Museum at Berlin, Adoration of the Magi. The date and Casa Pirota mark are also on the face.



No. 306.

On an example by the same hand as the following.

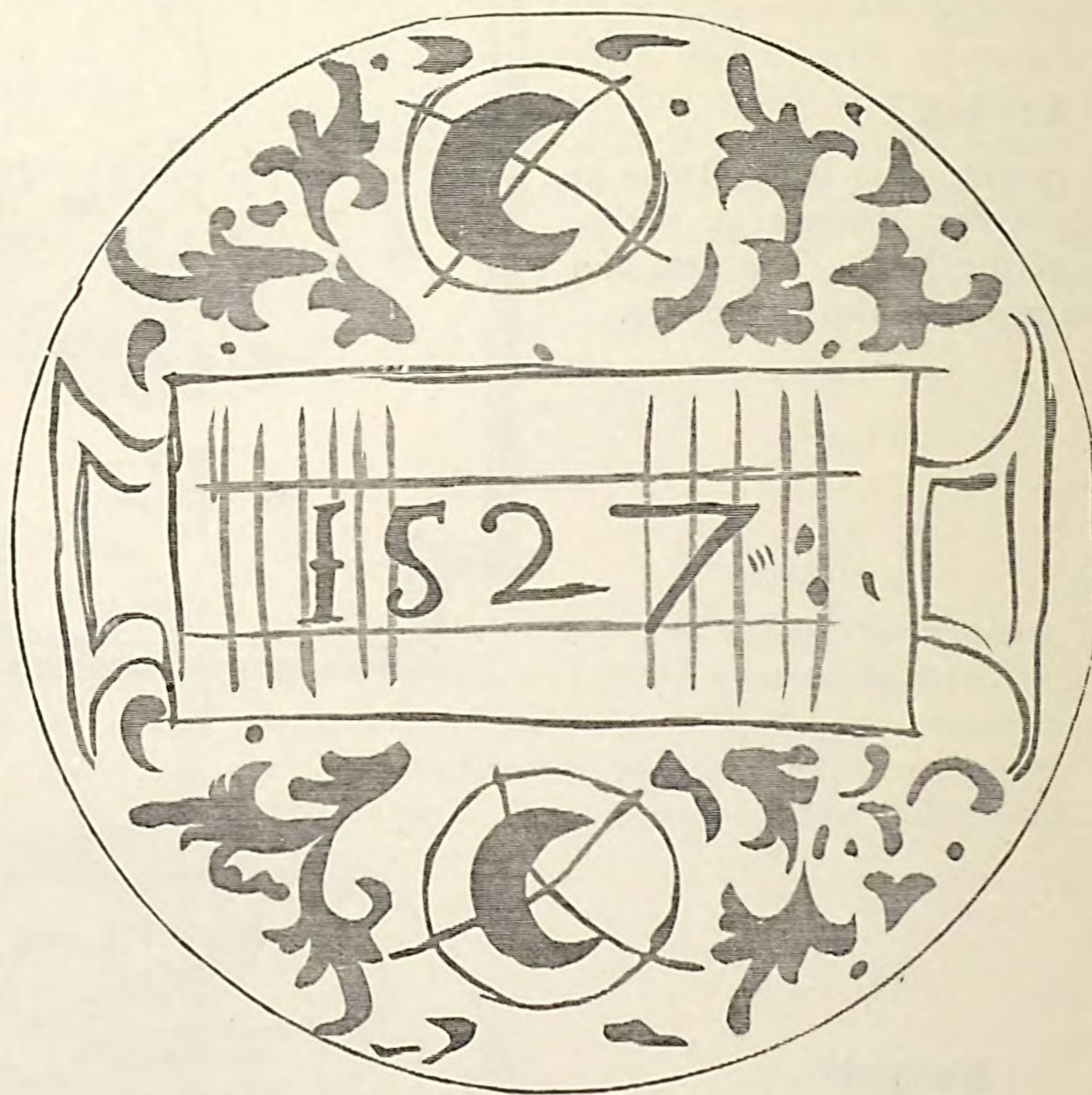


FAENZA.

No. 307.

On a large plateau formerly in the Napier Collection (No. 3005), now in Mr. Salting's; subject the Judgment of Paris; wide border of grotesques.

The crossed circle with the dot and central crescent in blue and yellow also occurs on a choice plate with blue grotesques on orange border, and central shield of arms. In the collection of M. Kann of Paris.



No. 308.

On the reverse of a plate formerly in Mr. Fontaine's collection, surrounded by an imbricated pattern in blue and orange; in the centre Cupid playing a flageolet; border of grotesques, masks, &c., in orange, shaded with red, on dark blue ground, dated 1531. Faenza. Now in the Salting Collection. (?)

FAENZA.

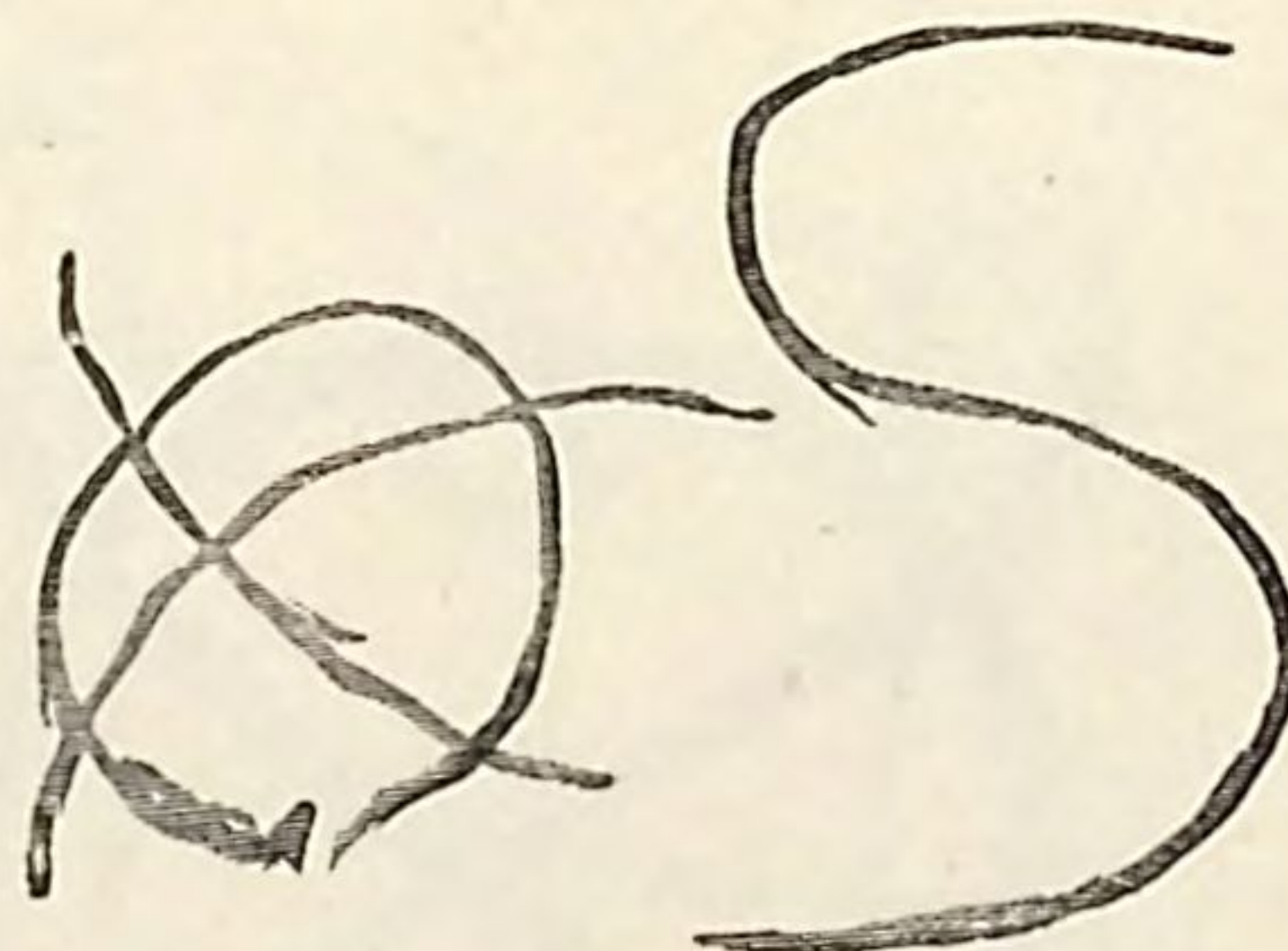
No. 310.

On a fragment, painted with allegorical or romance subject, by one of the artists who signs F. R. This mark is similar to the rebus adopted by Benvenuto Tisio, *detto* Garofalo, and the design may have been by that painter. Basilewski Collection.



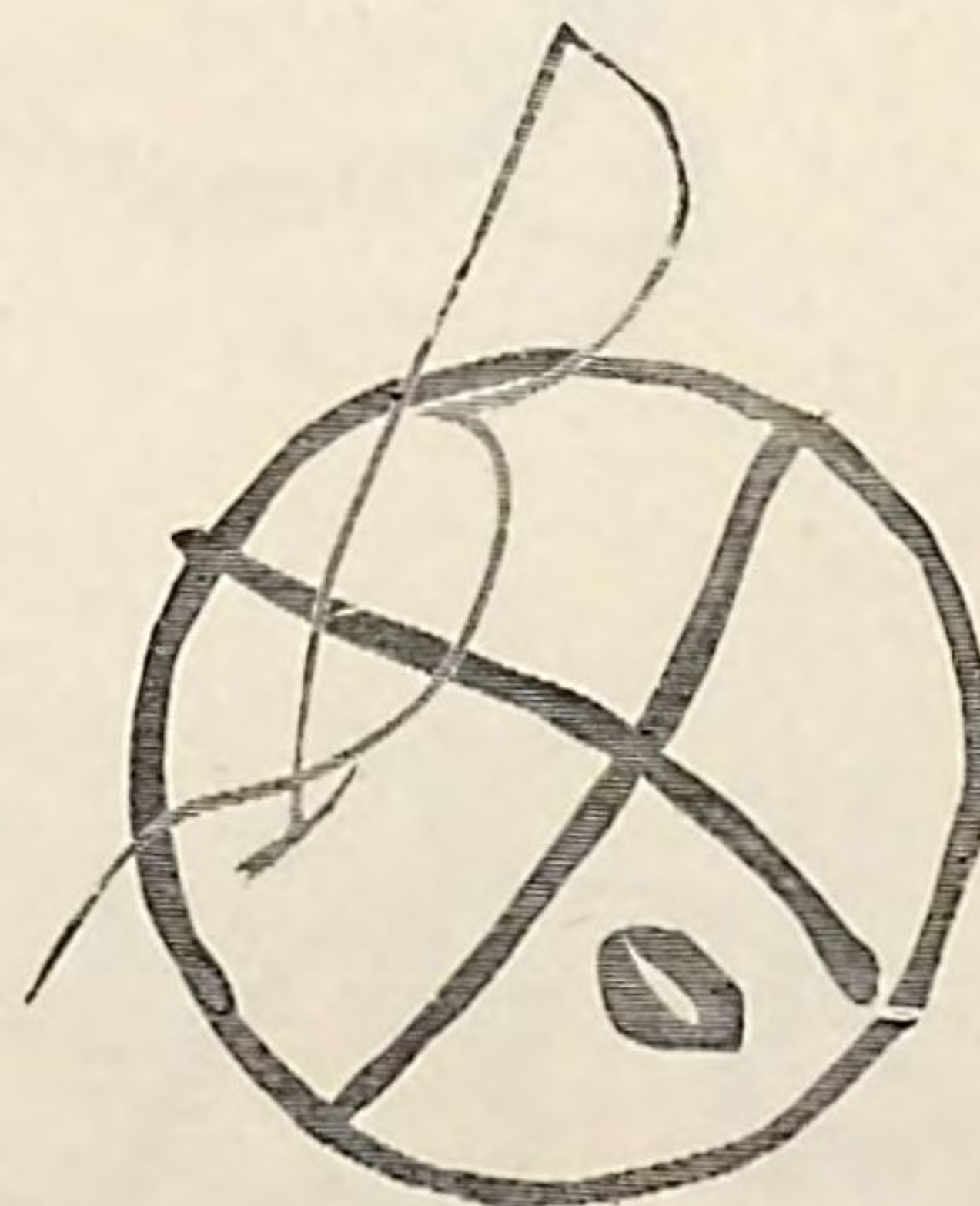
No. 311.

The *boteга* mark carelessly executed accompanied by the letter S.



No. 312.

The usual mark with the addition of the letter B.

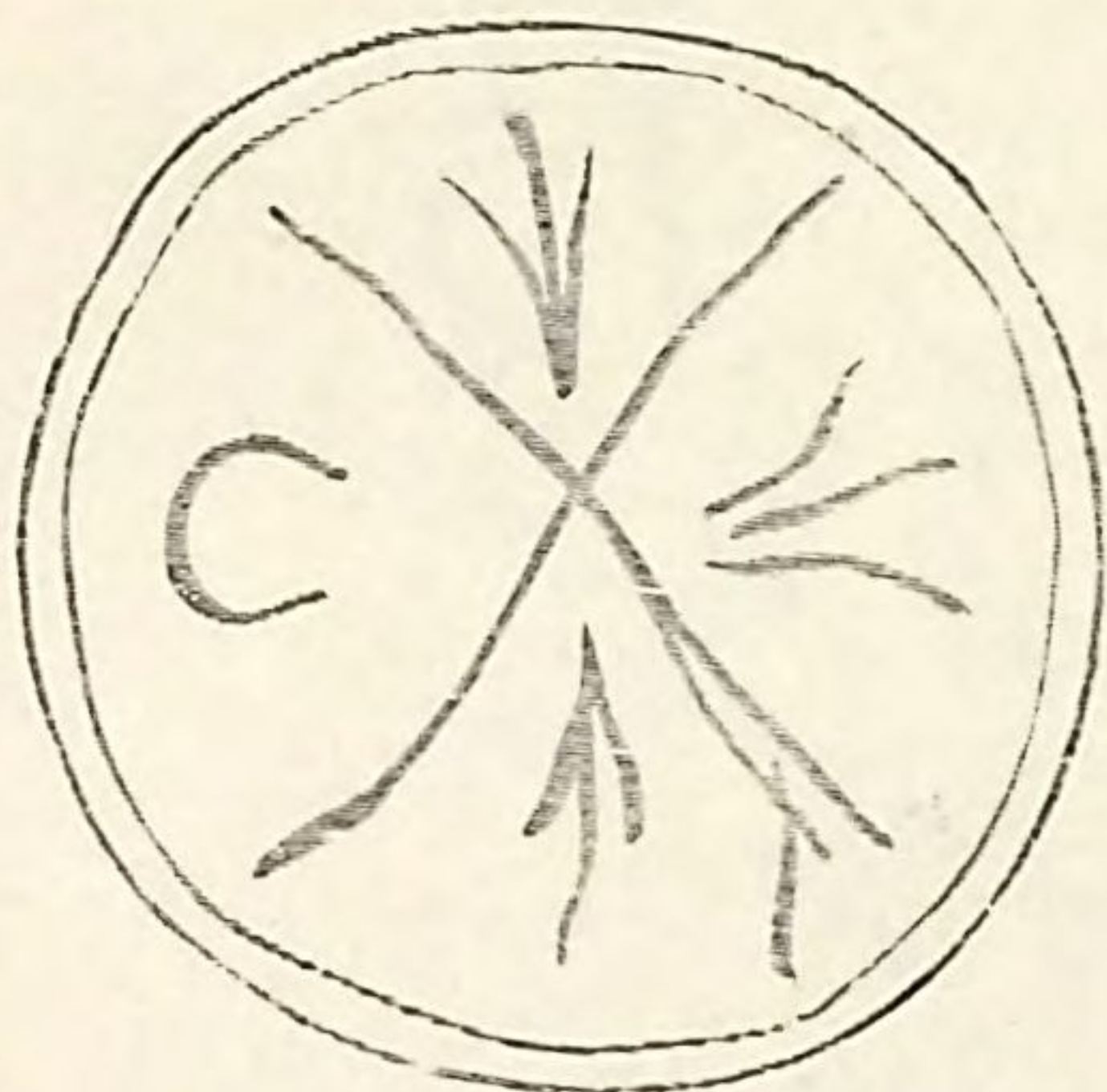


No. 313.

On a plate. Shield of arms with helm, lion crest, and inscription VA · INTEGRO ; border in style of Ca. Pirota. Castellani Coll.

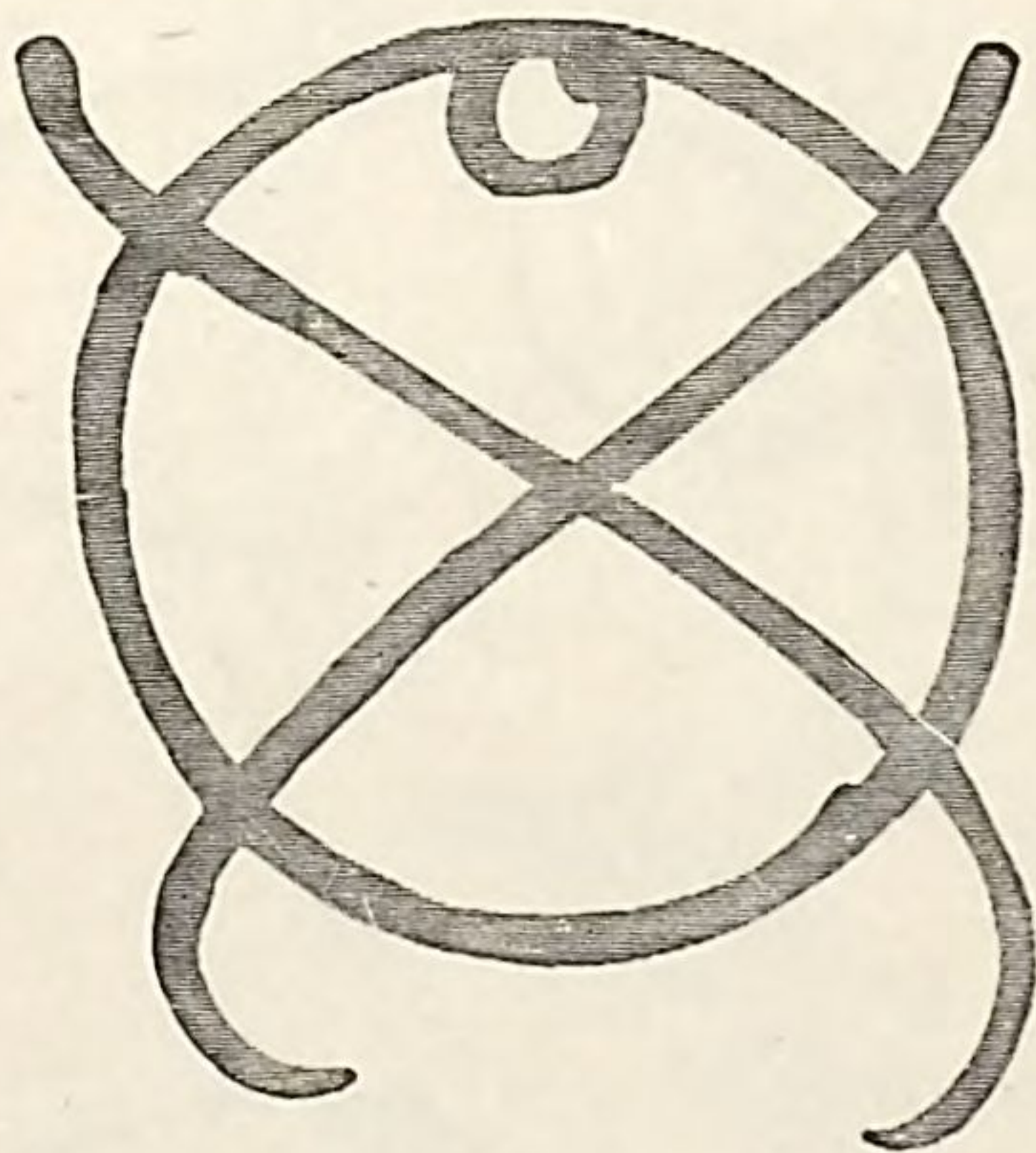
B.

FAENZA.



No. 314.

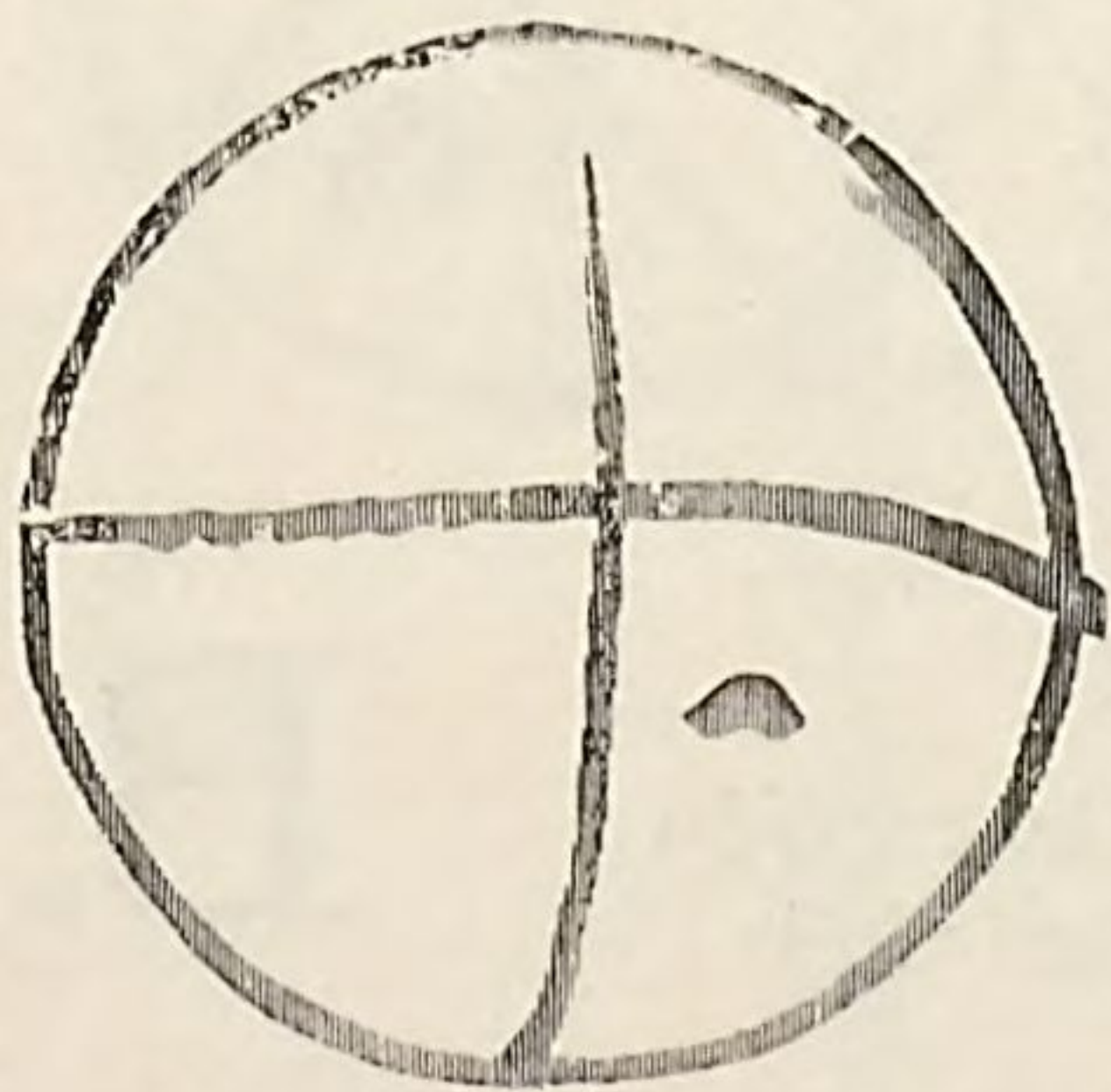
Another variety of the mark.



No. 315.

On a tazza in the South Kensington Museum, 1776. '55. Mucius Scaevola; painted in colours, outlined and shaded in blue on the white ground. Reverse, concentric rays and circles in blue, dashed with orange, and the mark. Faenza. About 1530. Diam. 10 in. (Bernal Collection.)

This and No. 4317 in that Museum are seemingly painted by the same hand; that, on a blue ground, having the inscription *Fata in Forlì*; this, on a white enamel, bears the mark of the Casa Pirota bottega at Faenza.



No. 316.

A nearly similar mark is on a piece of the service with arms of Guicciardini the historian. In the British Museum.

FAENZA.

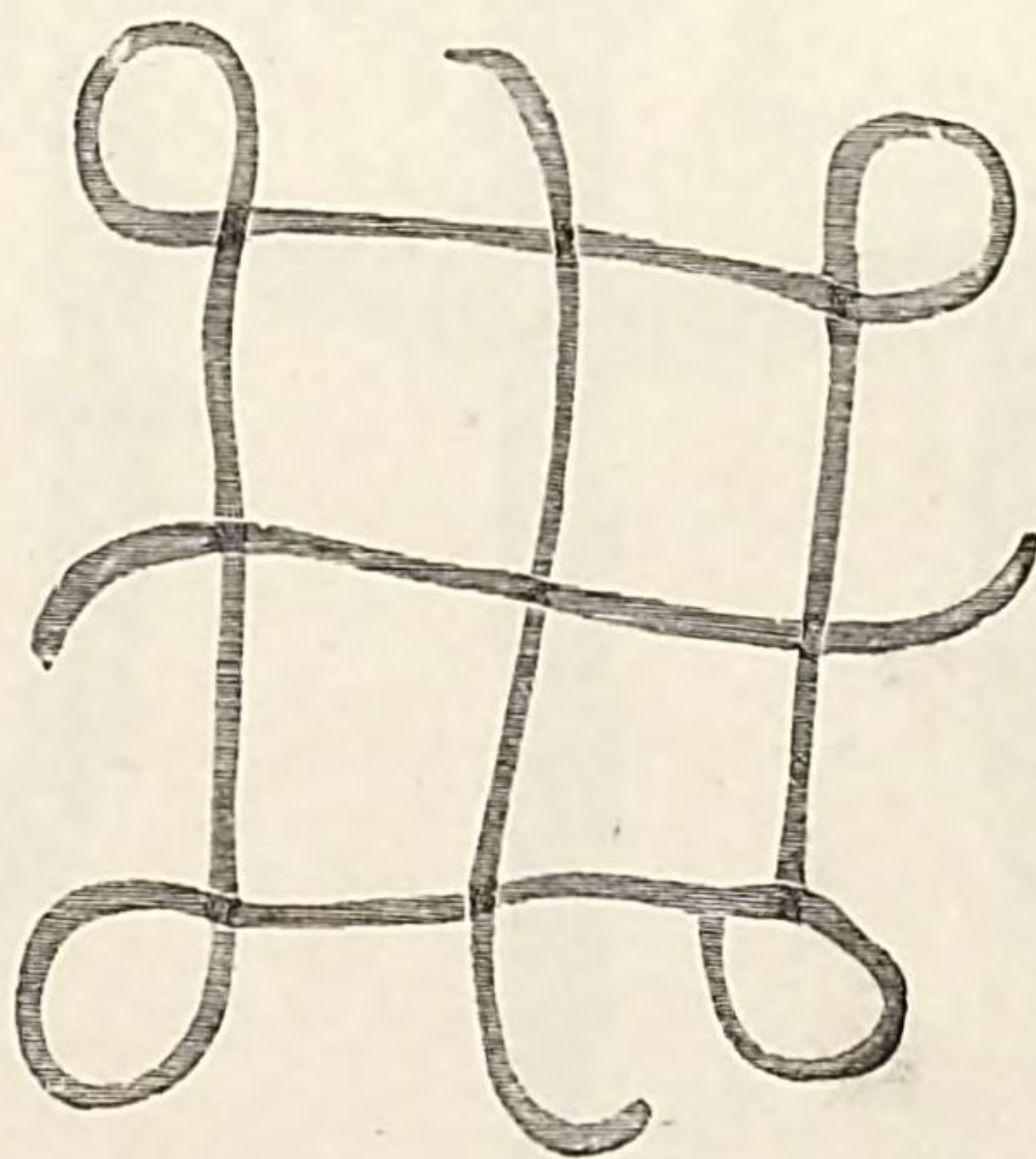
No. 317.

On a plate in the South Kensington Museum, 4624. '58. Central medallion of Cupid on yellow ground; wide border of grotesques in pale blue, heightened with white, on dark blue ground. Reverse, the mark in orange. Dated 1524. Diam. $9\frac{1}{2}$ in.



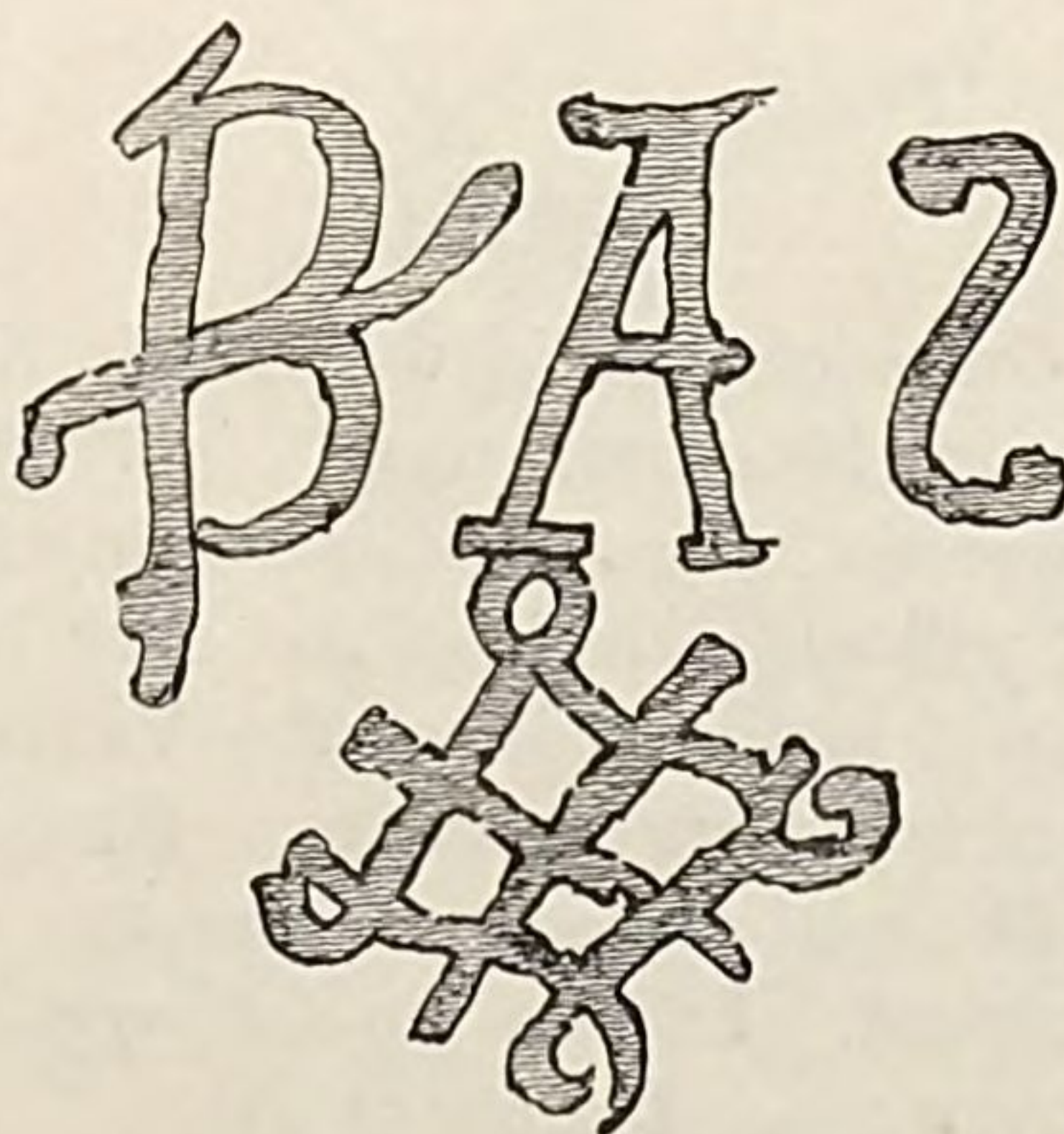
No 318.

On a plate in the South Kensington Museum, 8963. '63. The Adoration of the Shepherds, after Francia; in dark blue and green relieved with yellow. Reverse, interlaced knot ornament or mark. Faenza. About 1520-25. Diam. $10\frac{1}{2}$ in. (Soulages Collection.)

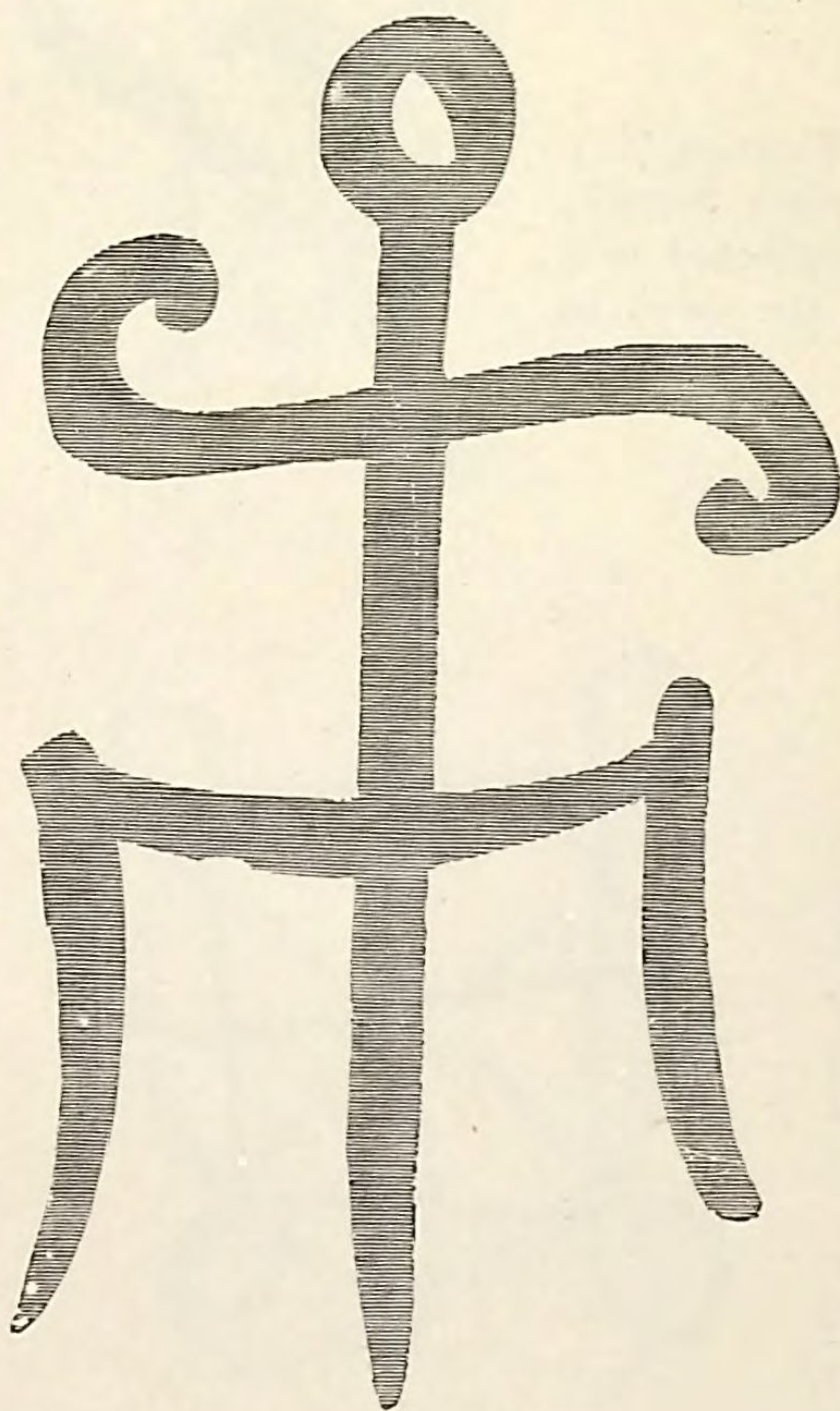


No. 319.

On a fragment found at Faenza and in possession of Professor Argnani (Tav. XVII. No. 1; op. cit. a more simple form of the knot he gives at No. 10).



FAENZA



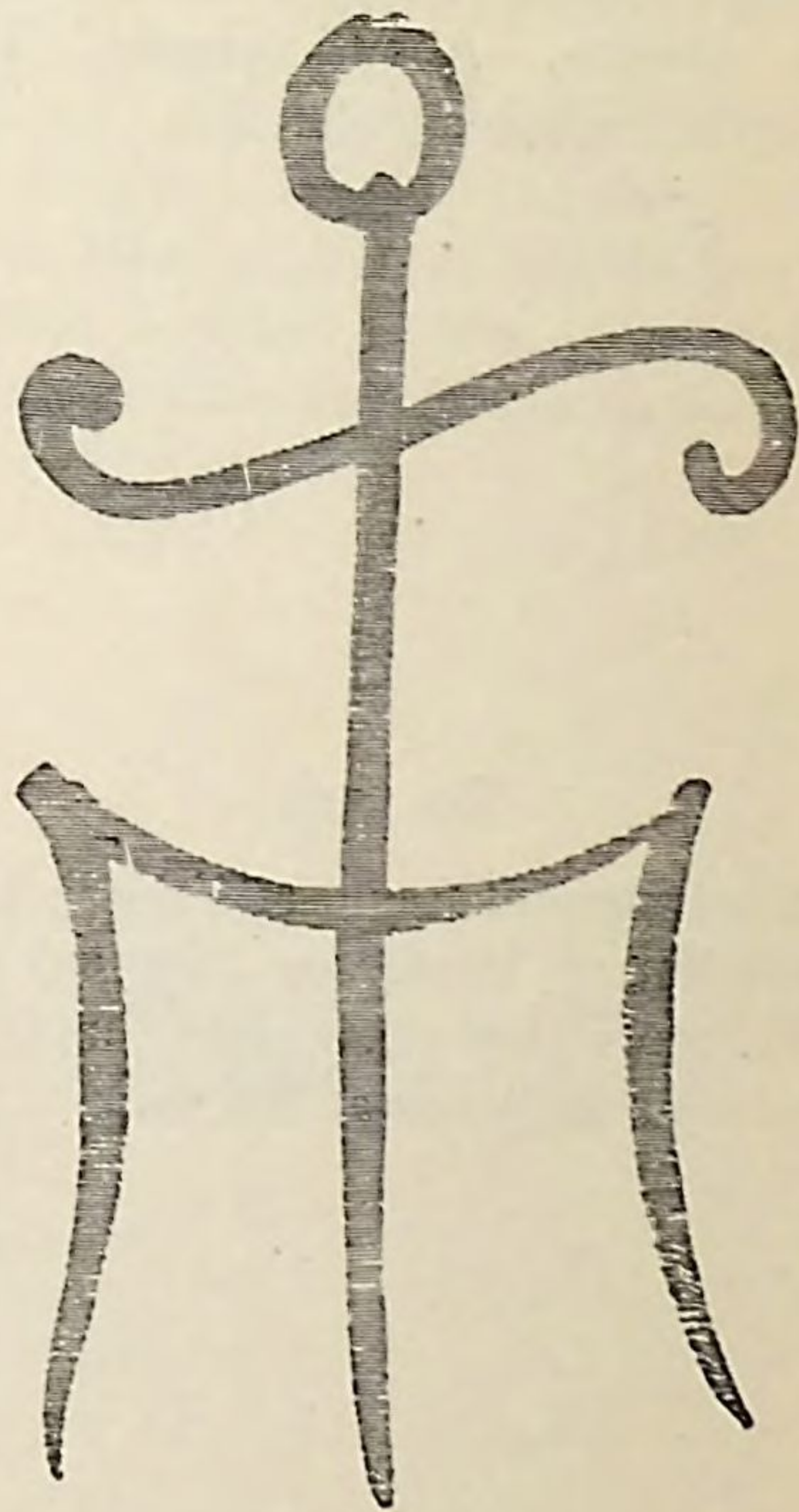
No. 320.

On a circular dish in the South Kensington Museum, 1723. '56. *Bacile*. Decoration in *sopra azzuro*; central shield of arms, Medici impaling Strozzi; the surface covered with scroll ornament, plaits, and foliation, in colours on the pale blue ground, surrounded by a garland. Reverse, plaits, zigzags, and the mark in dark blue. Faenza or Caffaggiolo? About 1530. Diam. $15\frac{1}{2}$ in. (Bernal Collection.)

The mark on the back of this piece also occurs on one in the British Museum, the subject of which is Orpheus playing, nymphs, &c.

No. 321.

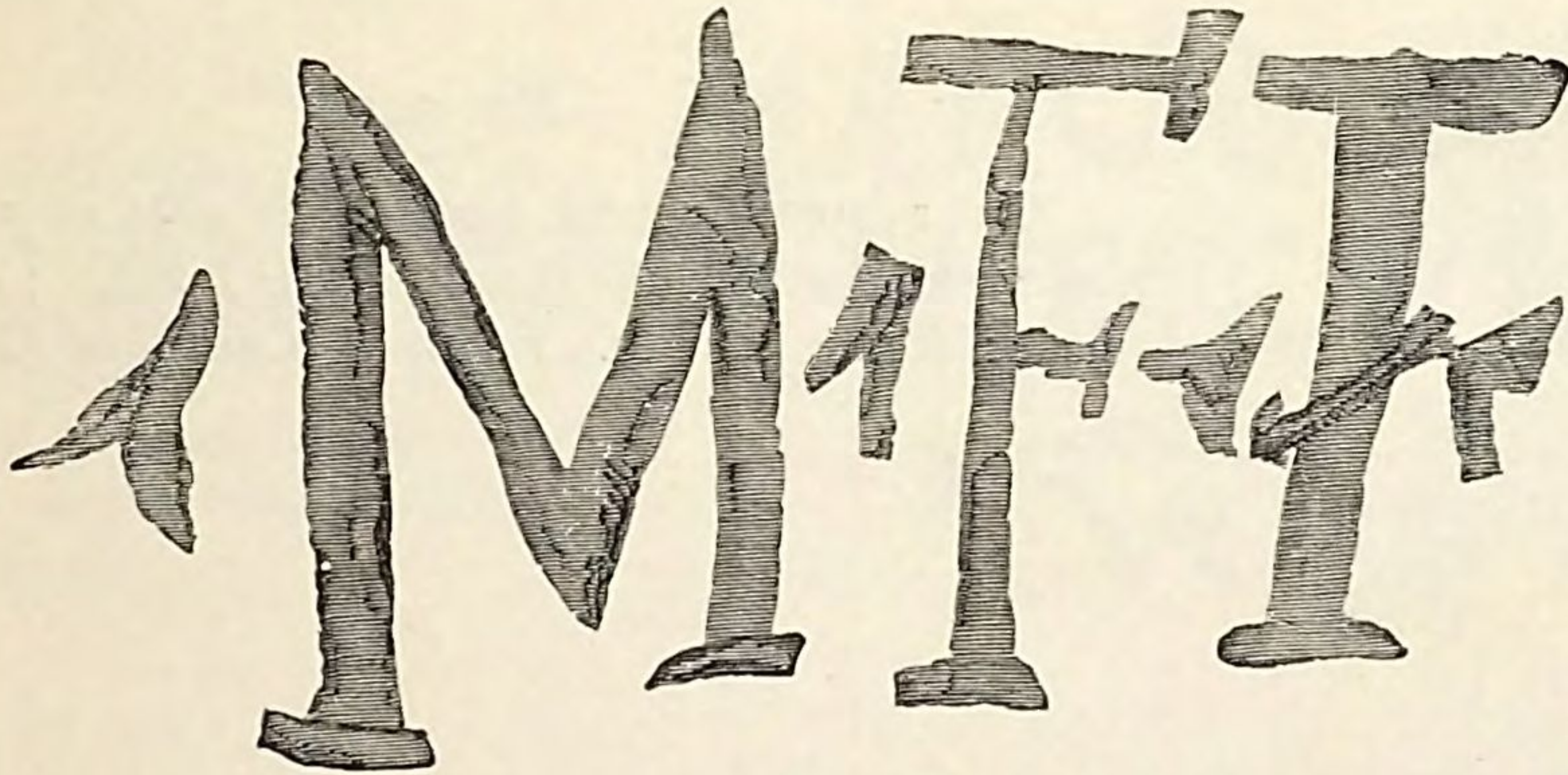
On a plateau in the South Kensington Museum, 2544. '56. Arabesque and diaper ornaments in white and yellow enamel on the dark blue ground, in imitation of the Venetian enamels; *sopra smaltino*. Reverse, scroll and zigzag ornaments, and a trident. Faenza or Caffaggiolo? About 1530. Diam. $15\frac{1}{2}$ in.



FAENZA.

No. 322.

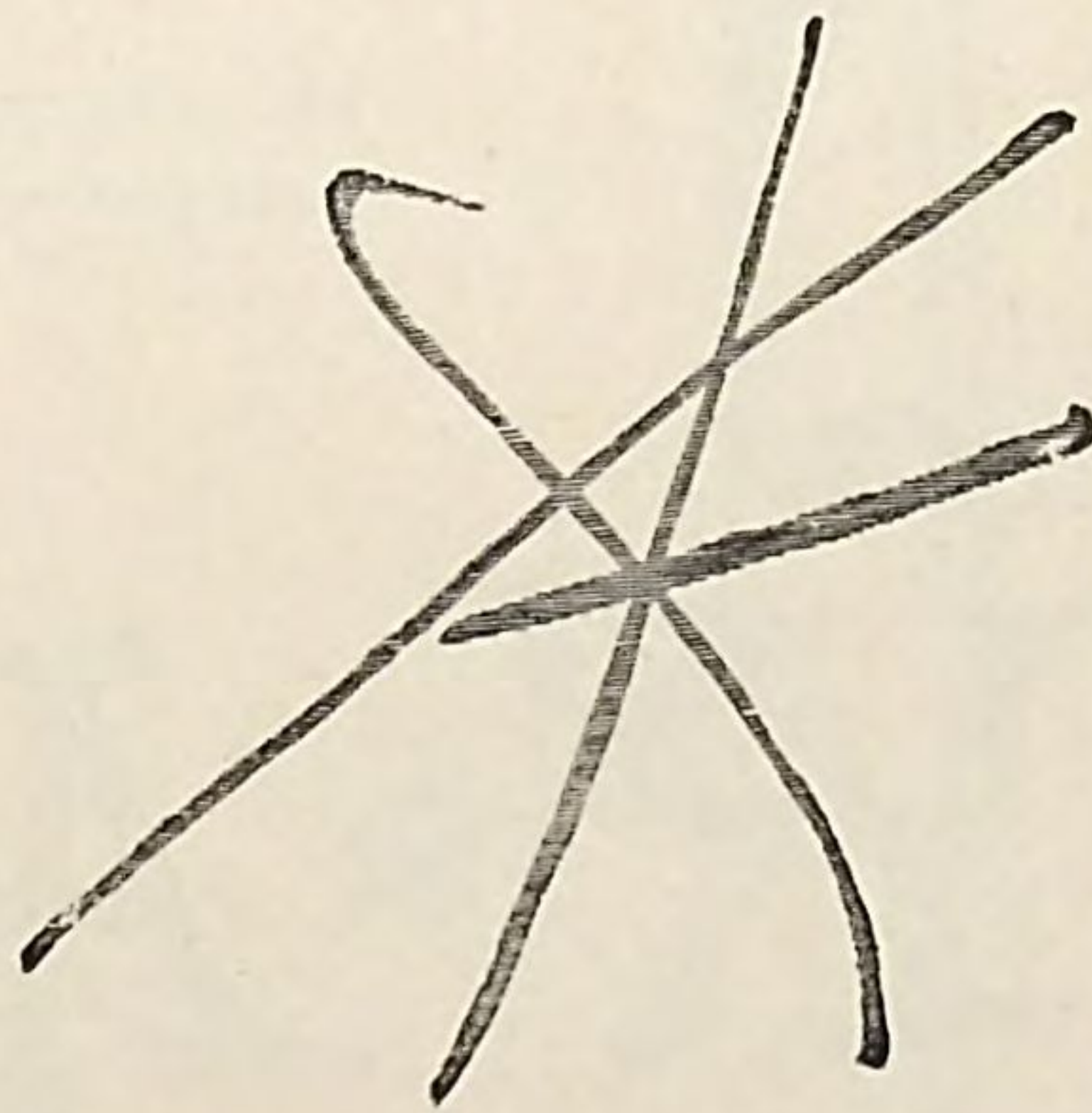
On a large plateau, formerly in the possession of Monsignore Cajani at Rome ; central shield of arms, surrounded by a wreath, leafage, arabesques, &c. on a grey blue ground ; of similar character to No. 1723 in the South Kensington Museum, which is marked with a trident. Faenza or Caffaggiolo ?



No 323.

On a plate in the South Kensington Museum, 1729. '55. Scroll ornaments and interlacings in dark blue, touched with white, and a green garland on pale blue ground, *sopra azzuro* ; central trophy of arms. Reverse, scrolls and mark. Faenza. About 1530. Diam. $9\frac{3}{4}$ in. (Bernal Collection.)

Professor Argnani, Tav. XVII. No. 7, records a nearly similar mark on a piece in his possession.



FAENZA.

No. 324.

The letter F carelessly formed occurs on a plate in the British Museum attributed to the Casa Pirota ; central shield of arms.



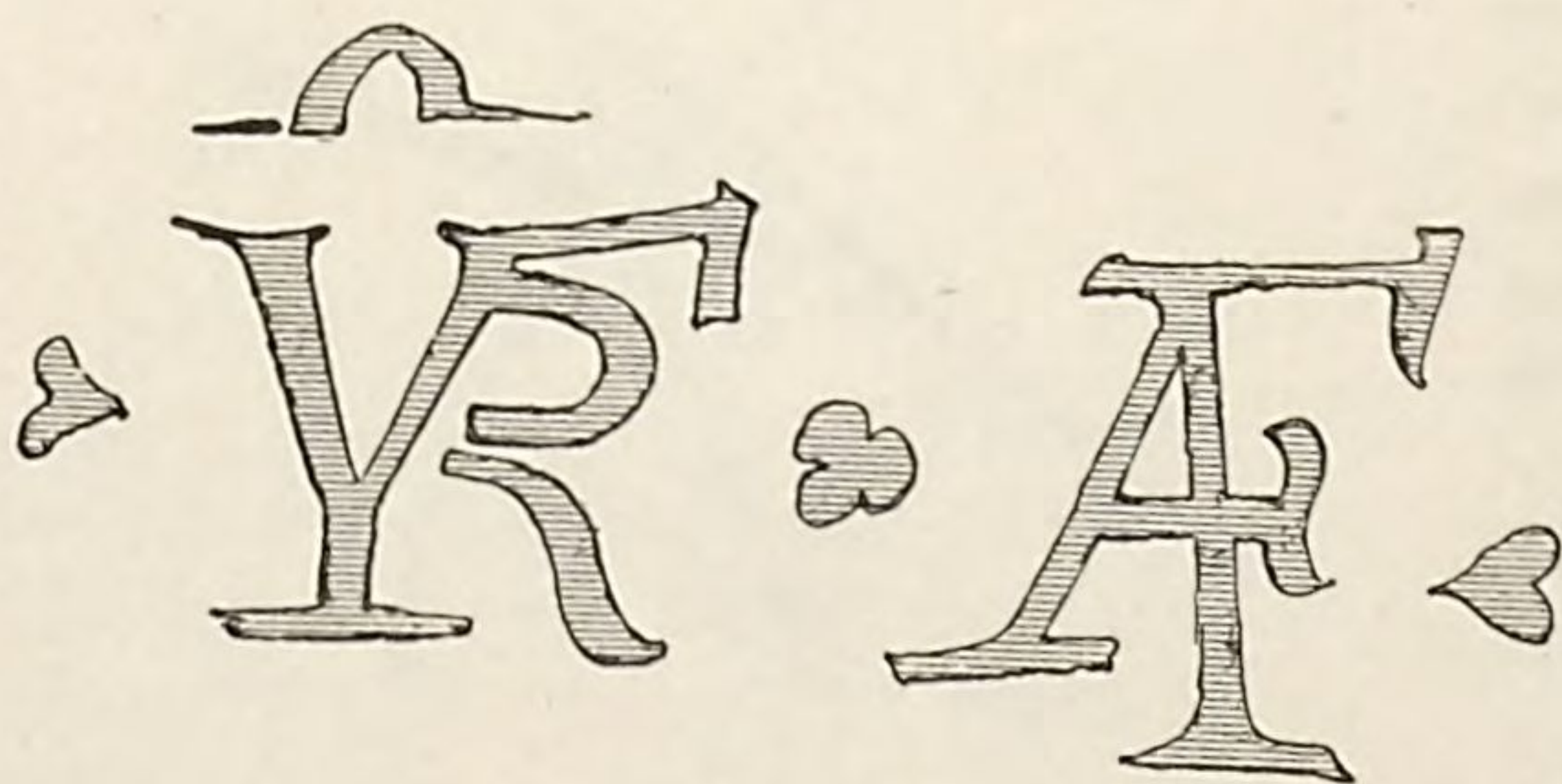
No. 325.

On a small round plate, with coat of arms and inscribed *Sor Diletadi Navare*. M D XXXV ; dolphins, masks, &c. on border. Faenza. Castellani Collection.

No. 326.



The same letter on a cartouche occurs on a plate of the Spitzer Collection (Molinier). A man and woman under a tree, grotesques round ; on a stone is inscribed ANEA AN.



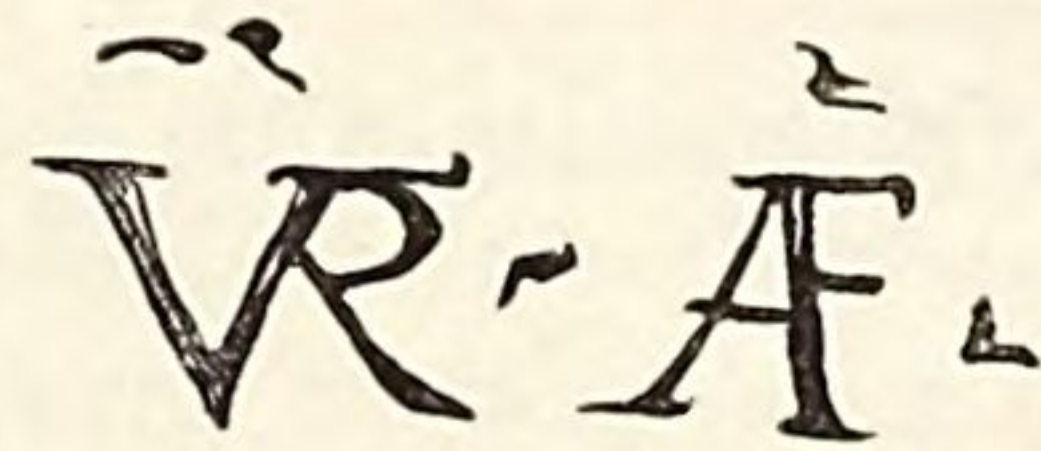
No. 327.

On a tazza, spirally fluted, St. Jerome in the centre, leafage on alternately orange and dark blue ground. Faenza. Castellani Collection.

FAENZA.

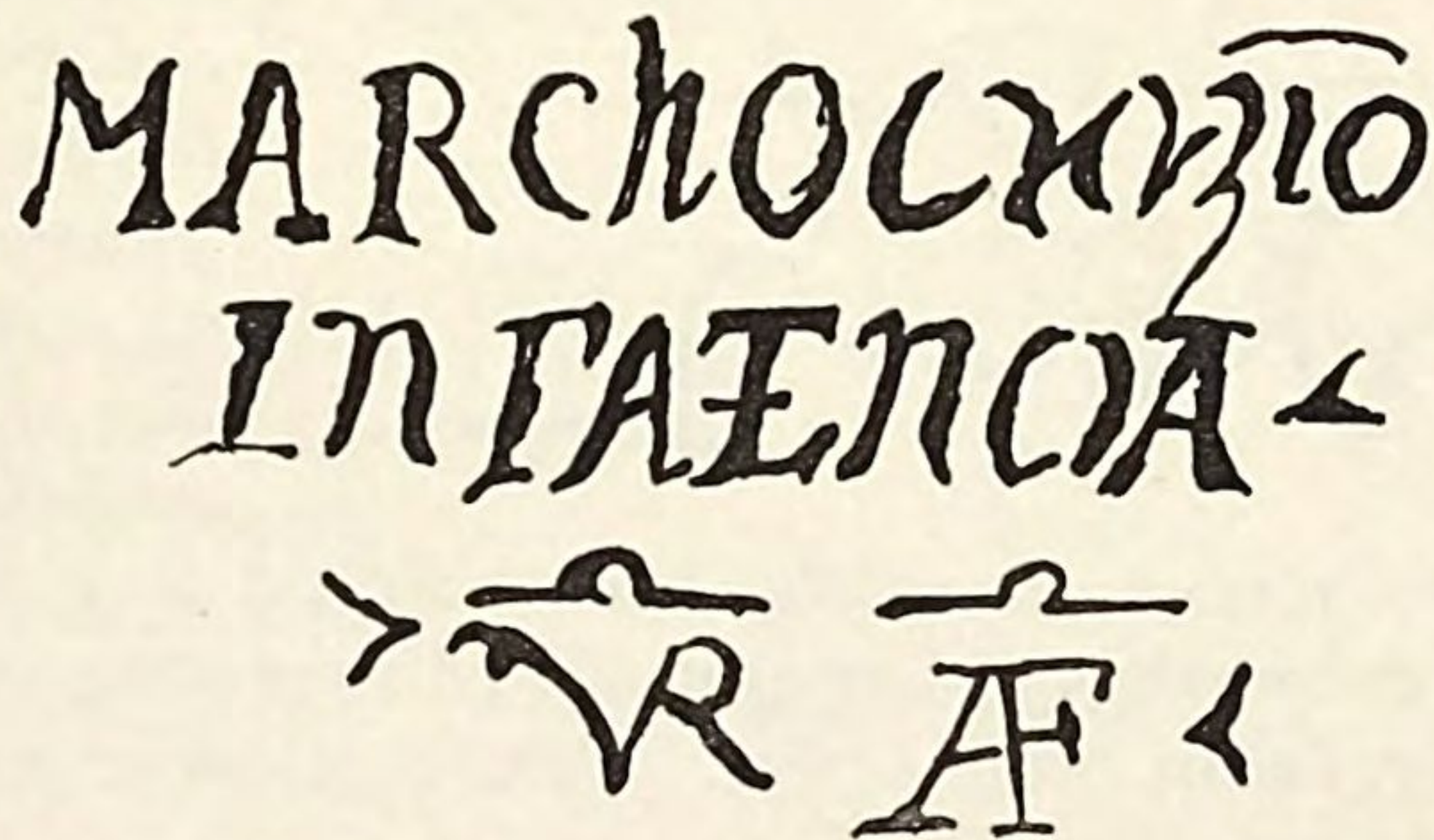
No. 328.

On another shaped tazza, figured by Delange, pl. 89; St. Francis. This monogram was then supposed to be that of Orazio Fontana.



No. 329.

On a large plate, No. K. 1841, in the Kunstgewerbe Museum, Berlin. Marcus Curtius. Reverse, blue and yellow, the mark, &c., in yellow is painted over the same in blue and within a label of antique form.



No. 330.

On a tazza, No. K. 2111, in the Kunstgewerbe Museum, Berlin. 'Scannalato and with rude grotesques. Faenza about 1550.'



No. 331.

This mark occurs on a piece unknown to the writer but stated to be in a Museum at Berlin.



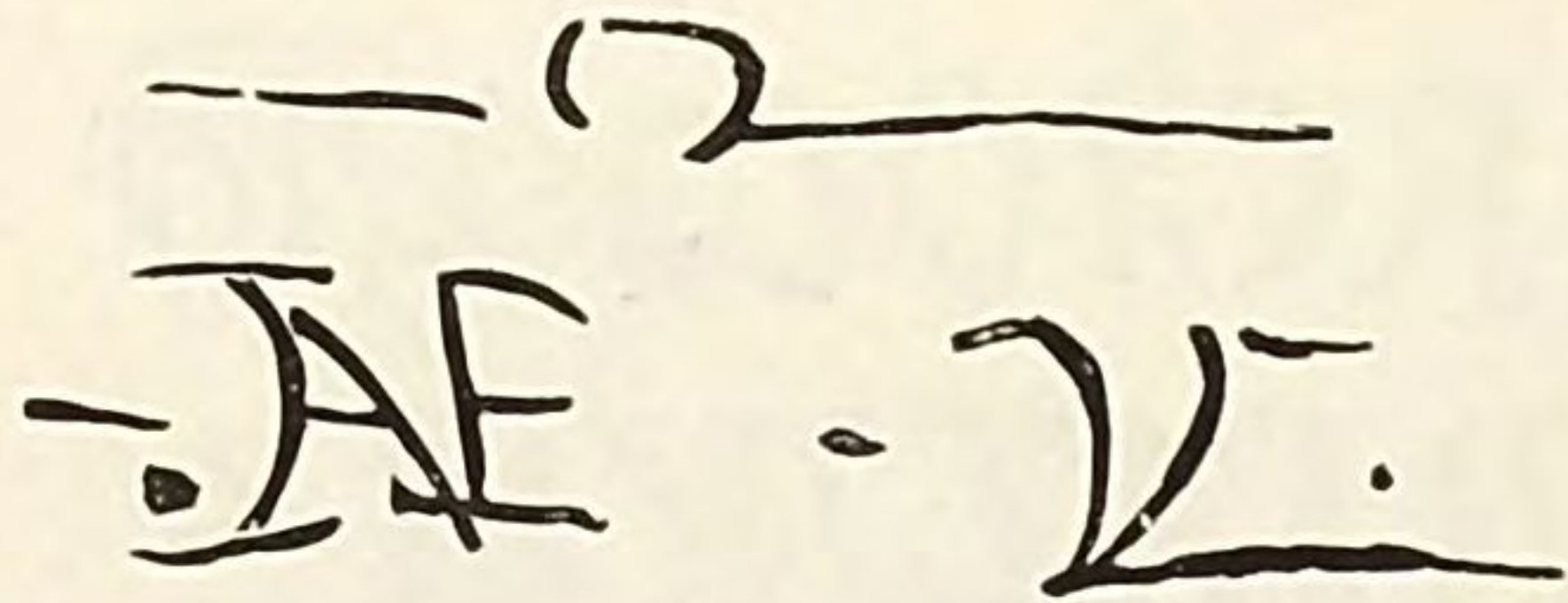
FAENZA.

No. 332.

On a tazza in the South Kensington Museum, 436. '69. Moulded; a central figure (Mercury?), and bunches of flowers round the sides painted in blue and yellow on a white ground; on reverse a mark. Faenza. Late sixteenth century. H. $3\frac{1}{2}$ in., diam. 12 in.

The mark upon this piece is precisely similar to that on a moulded dish filled in with fruit, in the British Museum, and which is given in facsimile at No. 333. In that we have one of the well-known *scannalato* pieces covered with grotesques, on compartments grounded alternately in blue and orange, around a central yellow medallion, on which is a figure, and which

have almost universally been ascribed to Faenza. The present example differs in decoration, and is probably of later date, but may with probability be referred to the same origin. Sig. Urbani de Gheltof ascribed this mark, on white pieces, to Venice.



No 333.

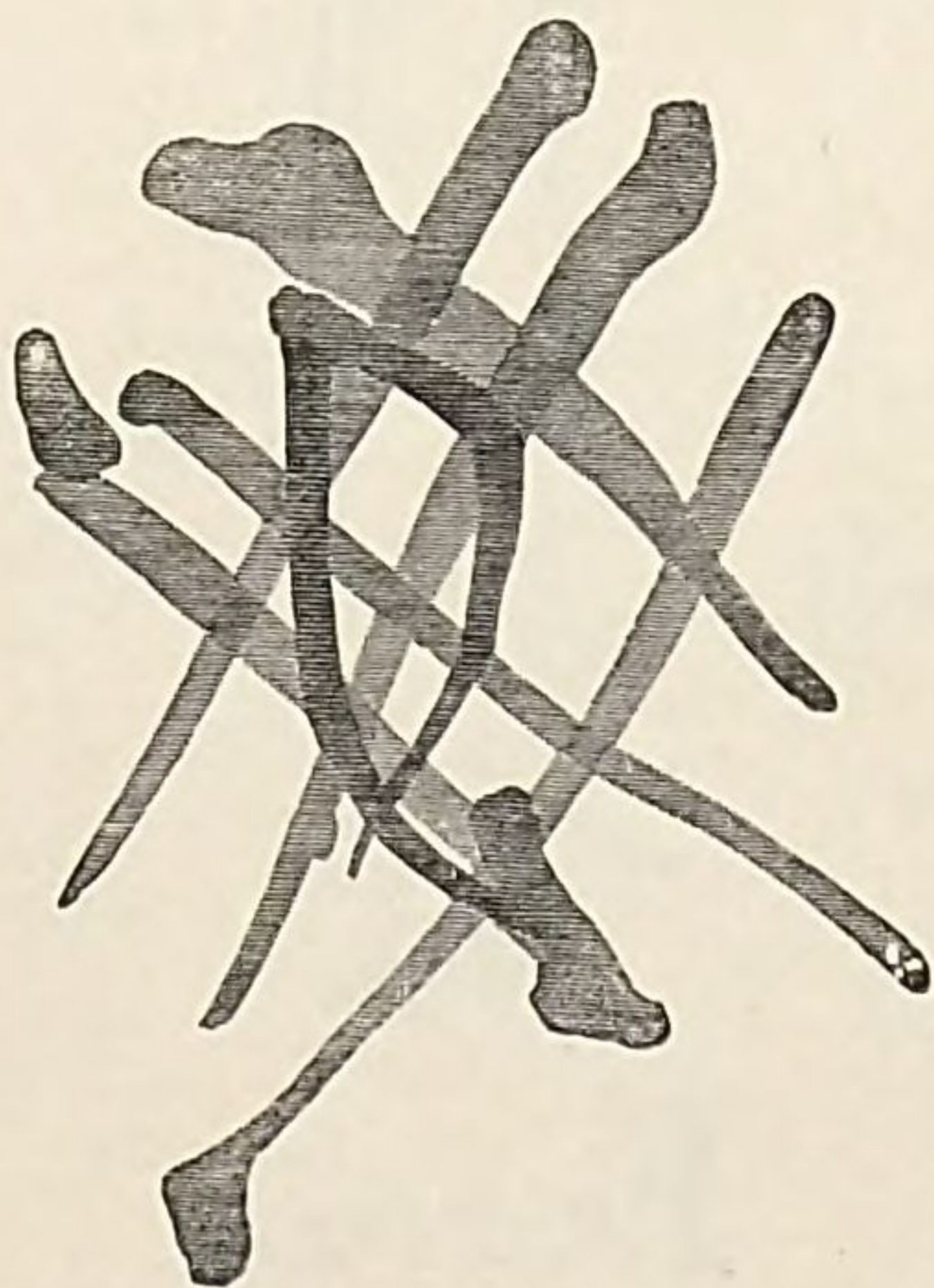
On the reverse of a moulded (*scannalato*) *fruttiera* in the British Museum, which, after painting, had failed in the firing, and was then filled in with fruit modelled in the round. Faenza (Vergilio?).



No. 334.

On a tazza in the South Kensington Museum, 1611. '55. Embossed '*Smartellato*.' On central medallion, Cupid with a vase; foliated scrolls in pale blue on compartments of orange and blue ground. Reverse, blue and orange, and mark or ornament? Faenza? About 1525. Diam. 8 in.

Argnani's Tav. XVII. No. 7 is nearly similar.



FAENZA.

No. 335.

On a tazza recorded by Delange, moulded in rilievo ; grotesques on varied ground.

Y O . P T P #

By Baldasara Manara.

No. 336.

On a tazza carefully painted with the subject of the Triumph of Time. On the reverse the signature, and orange imbrication on yellow ground. Ashmolean Museum, Fortnum Collection, No. 482 (see Pl. XIX). Formerly in that of Dr. Marchini, of Parma. Also on No. 482 Fortnum Collection, Caesar receiving Pompey's head ; and on a plate in South Kensington Museum. Christ rising from the tomb figured in Delange, No. 58, dated 1535.

Baldasara

manara

fa

No. 337.

On the reverse of a plaque in the British Museum, representing a warrior on horseback, inscribed beneath, BATISTON' CASTELLIN' FAVENTIN' IĀ. STRENVVS · MILES · DVCISQ · FERRARIEN' ANTESIGNAN.

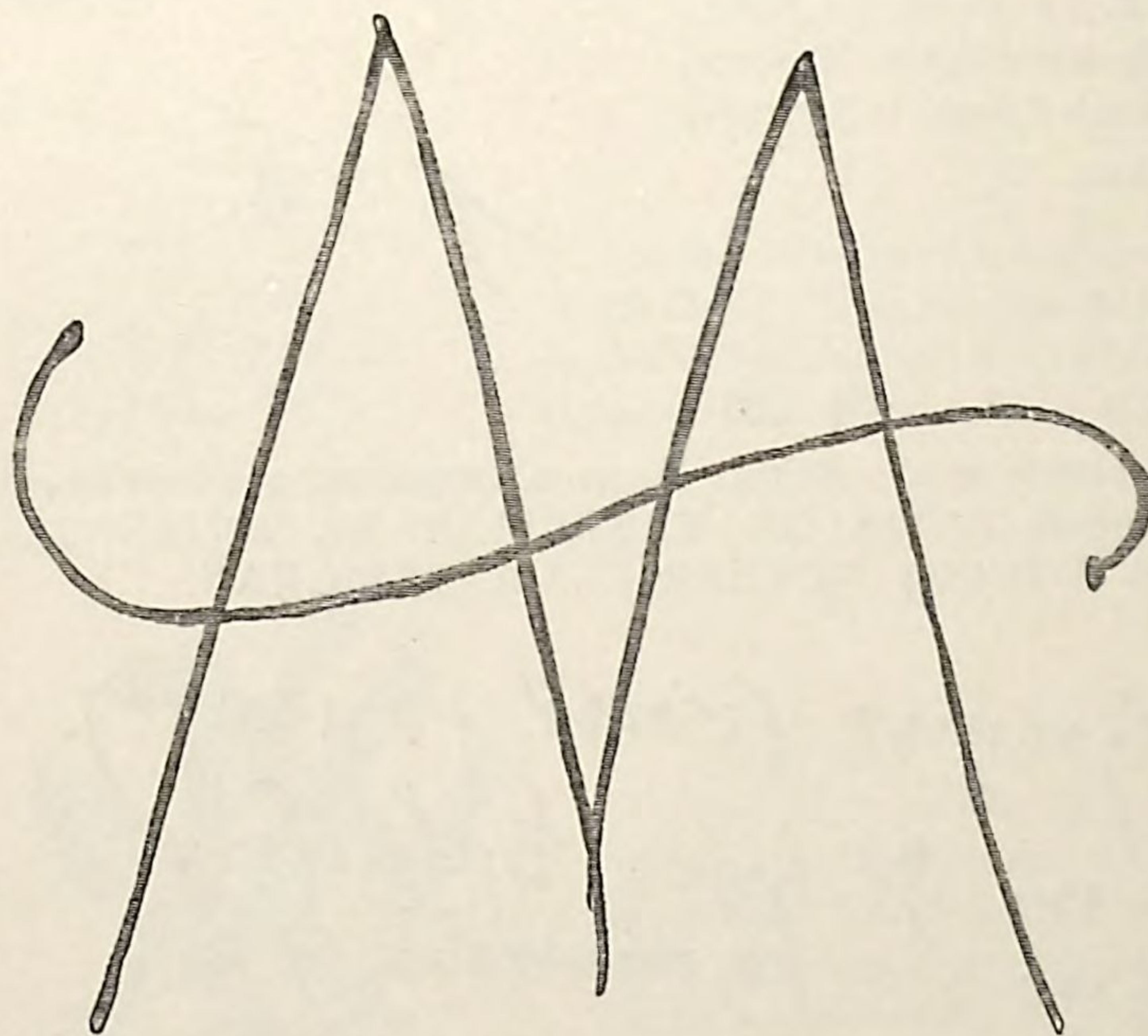
*Mile' (jngur (c'mr + t're se)
adri tri se hie. Baldasara
manara fa chisive fa
Cj' Bat*

FAENZA.

M D X X
 X I I I
 F ATNAN
 ASIVS
 B M

No. 338.

On the reverse of a plate in the Museum of Economic Geology, London; allegorical subject, and three shields of arms.



No. 339.

On the centre of a plate in the South Kensington Museum, 1612. '55. St. George and the Dragon painted in dark blue, green, and orange on the white ground. Reverse, petals and scrolls, with the monogram in dark blue. Faenza? About 1500. Diam. 8 in.

FAENZA.

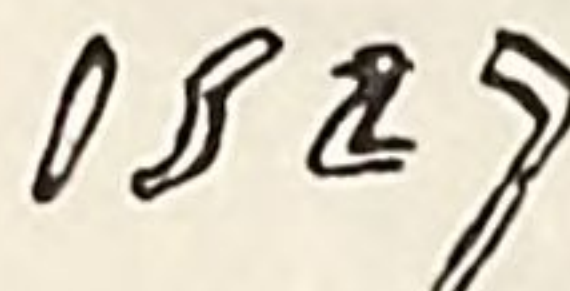
No. 340.

On an early plate with raised centre and female portrait, 'Lucia Bella,' collection of M. Joseph Fau, figured in Delange, pl. 15. Faenza? or Diruta. The same mark, slightly varied, occurs on examples in the British and South Kensington Museums, &c.



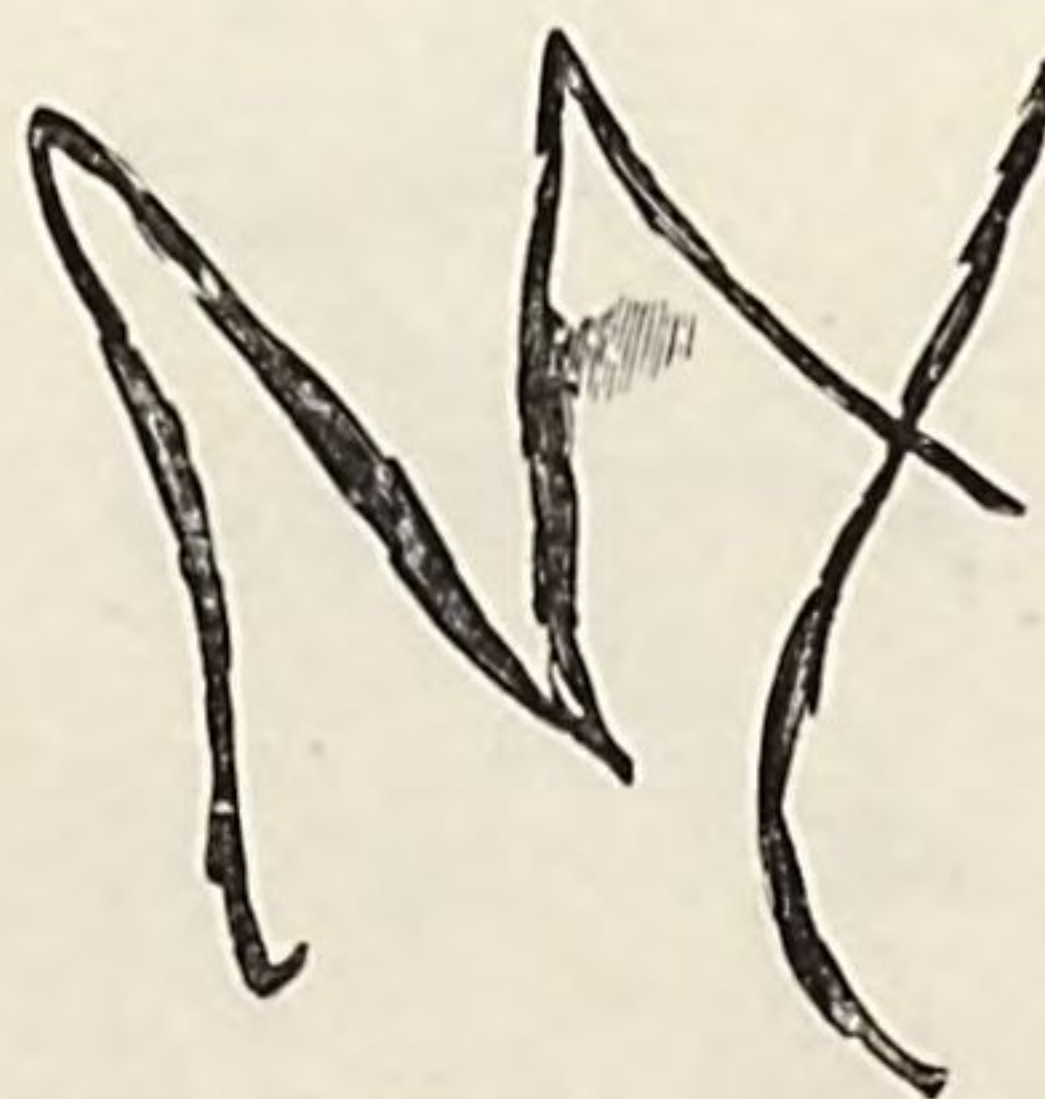
No. 341.

A nearly similar monogram on a plate in the Kunstgewerbe Museum at Berlin. Grotesques, 'perhaps Faenza.'

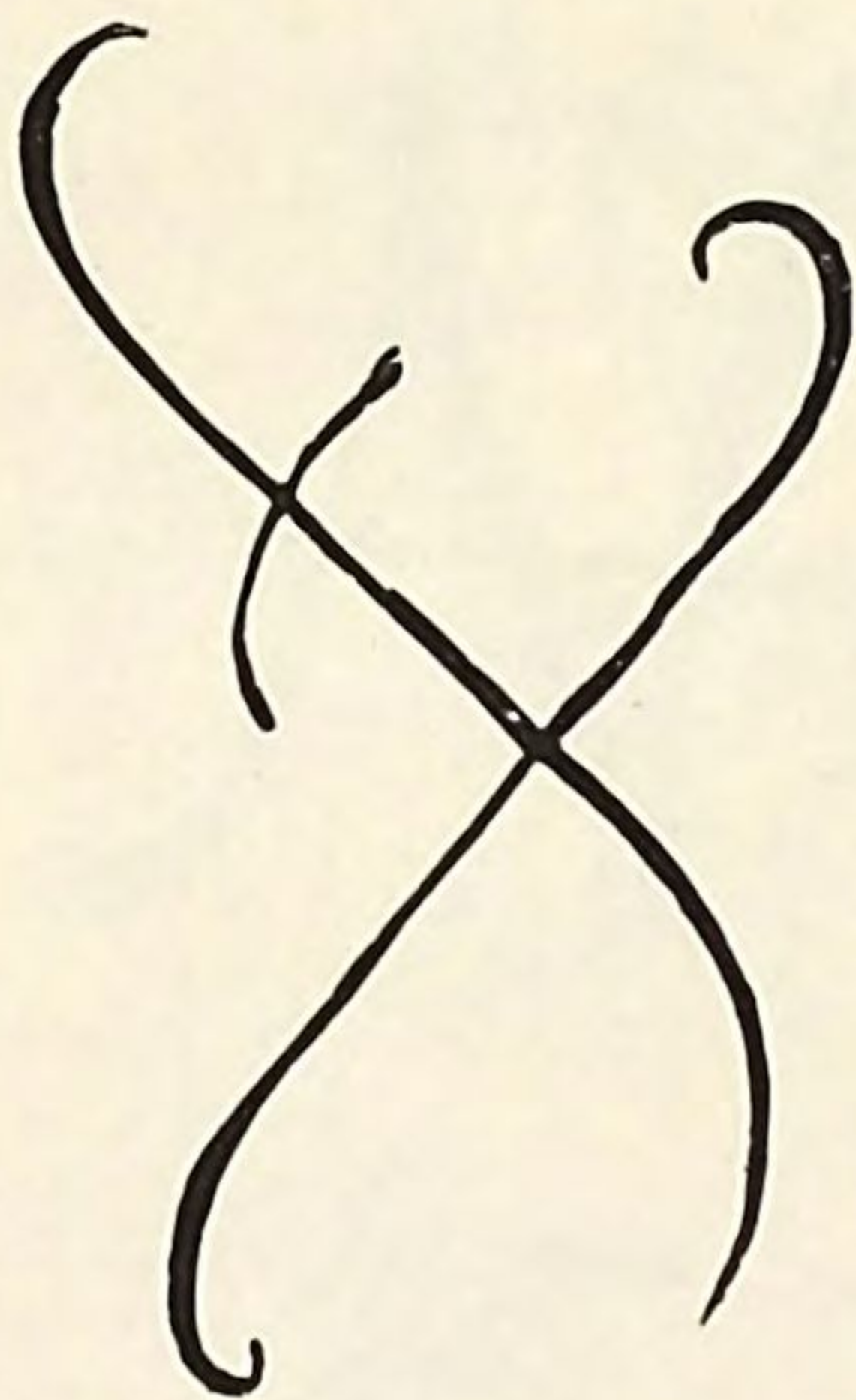


No. 342.

Another variety of the same mark, on a plate with Moor's head in the centre, and yellow ornamentation.

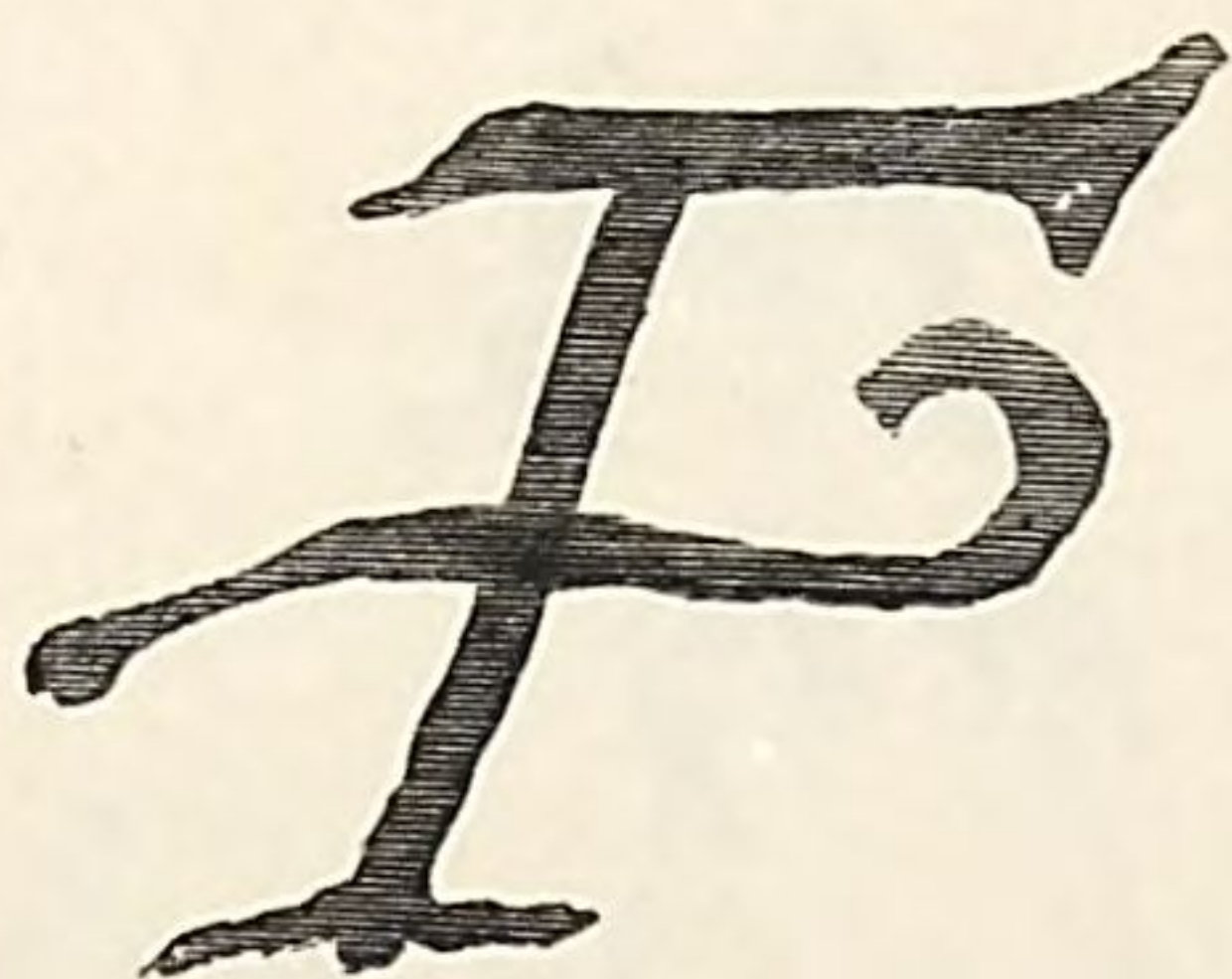


FAENZA.



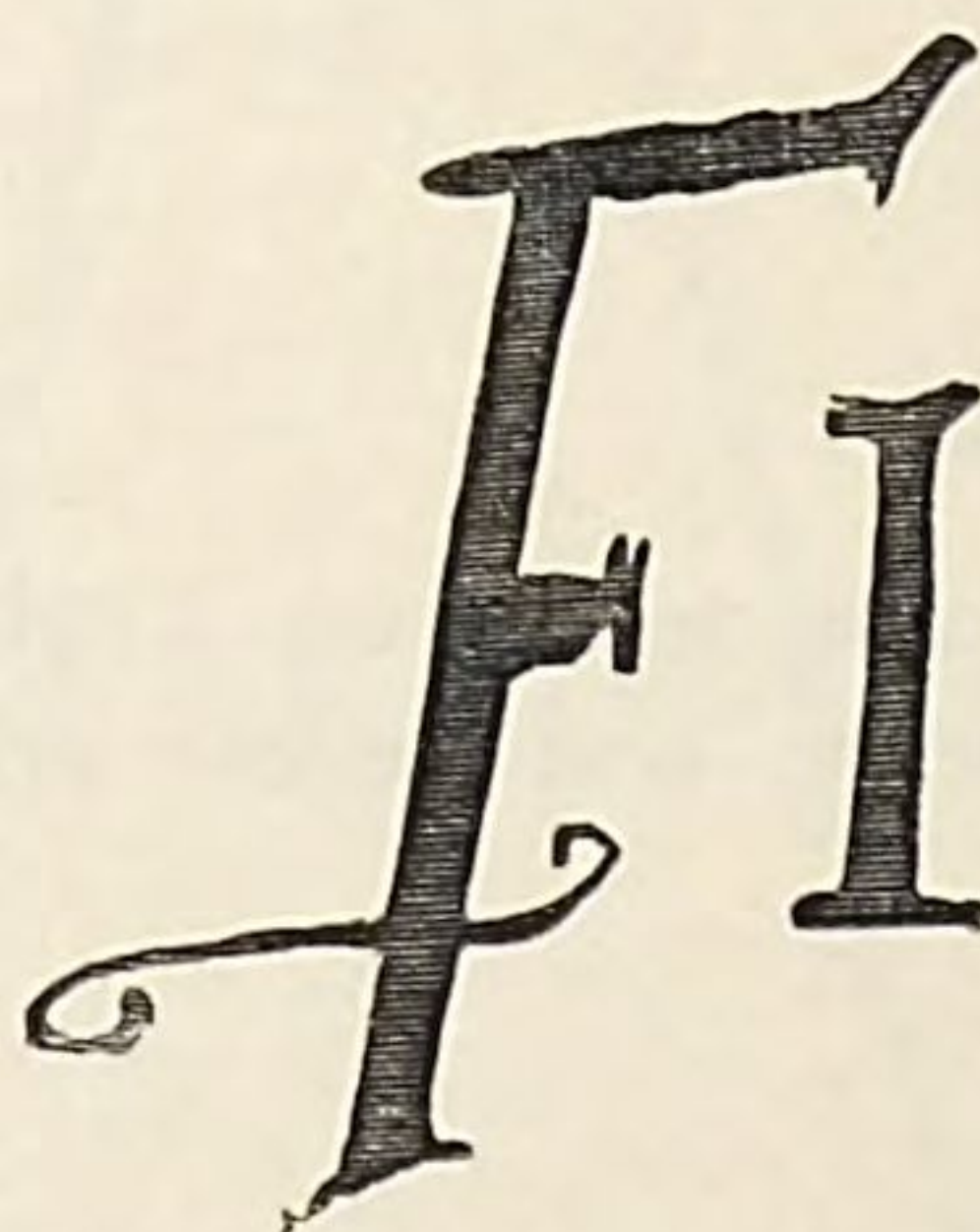
No. 343.

On a plate ; female bust portrait with turban on head ; blue ground.



No. 344.

On a plate, Barker Collection from Delsette (120); a troop of soldiers.



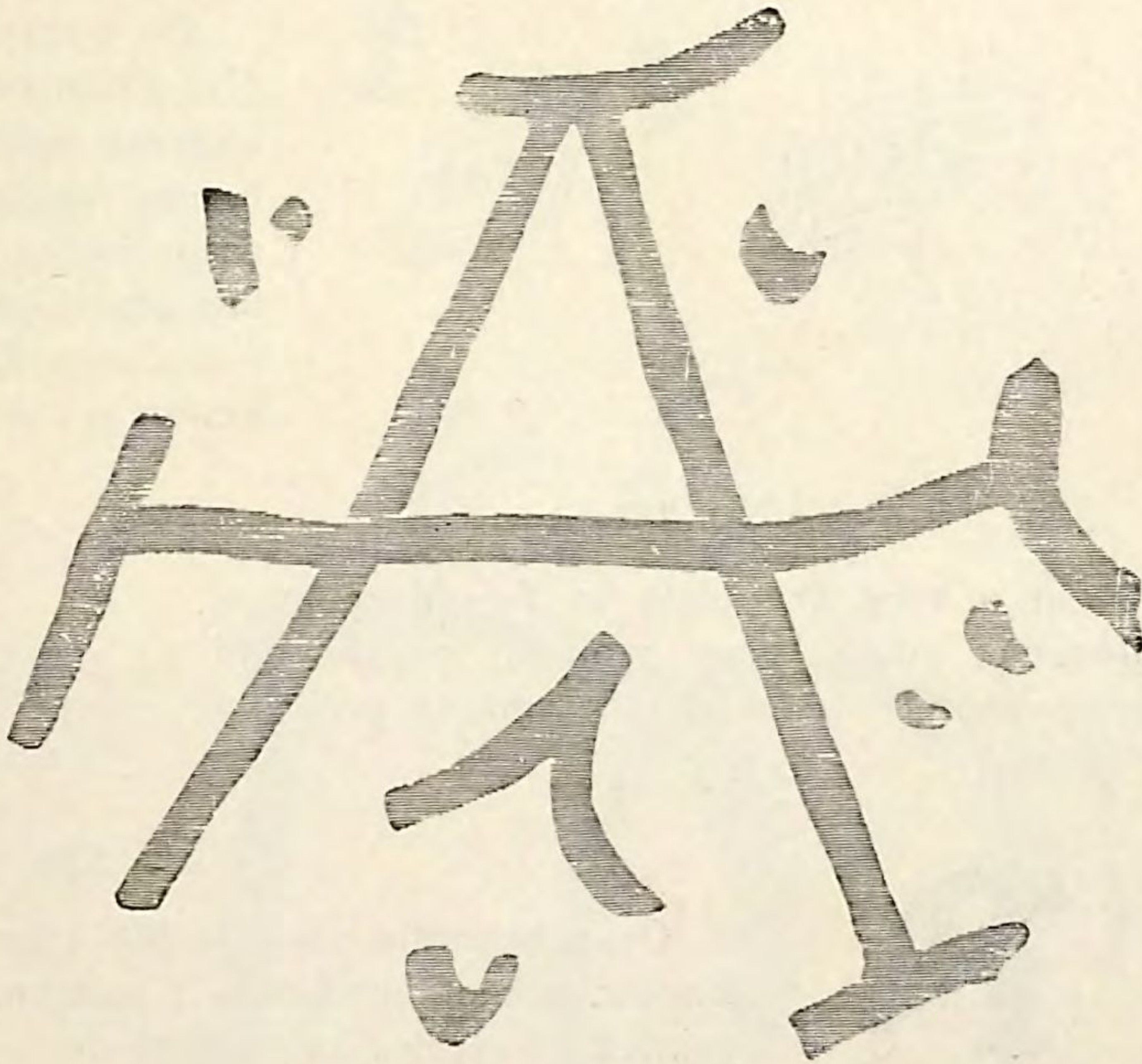
Nos. 345, 346.

Varieties of the mark on pieces supposed of Faenza.

FAENZA.

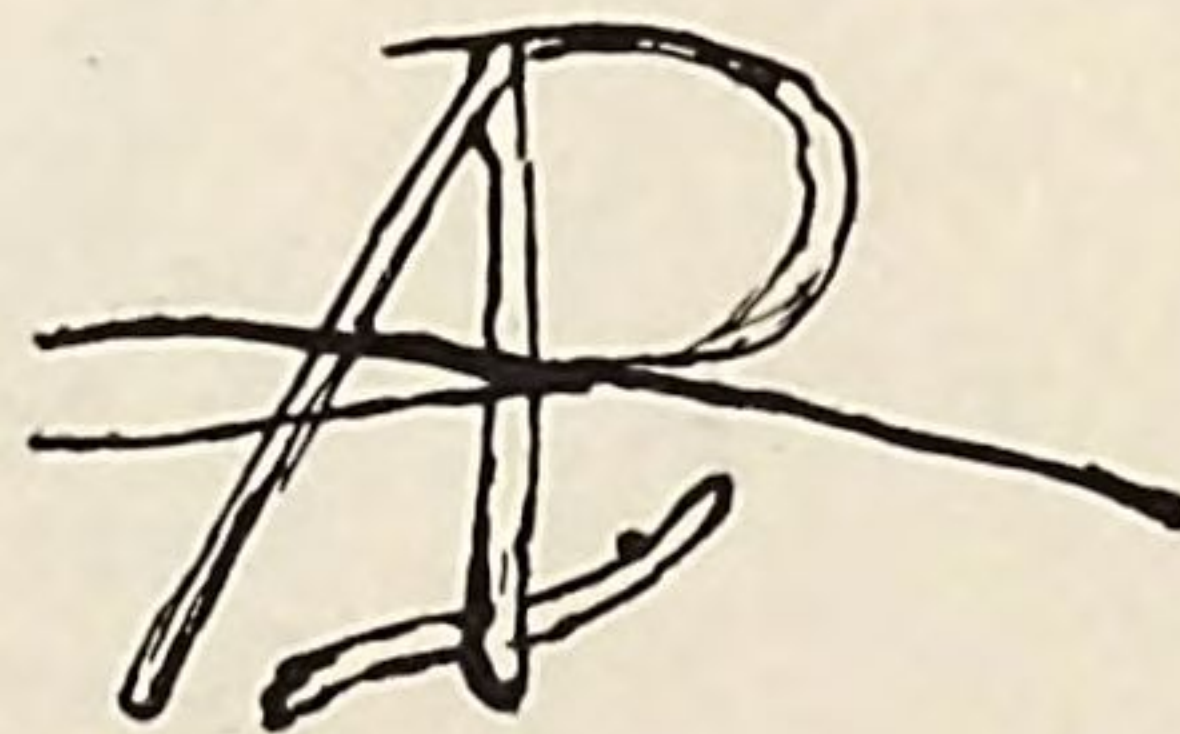
No. 347.

This mark was on the reverse of a plate representing Samson pulling down the pillars of the temple. It was in the Marryat Collection, and ornamented at the back.



No. 348.

On a plate. Subject the Lion of St. Mark, in the collection of the late Mr. A. Nesbitt, probably Faenza, and of early character, the mark nearly approaches some figured by Argnani, Tav. XVII, but with the additional A.

*On other pieces attributed to Faenza.*

No. 349.

On a plate. Basilewski Collection from Barker. Subject, Actaeon; strap-work border; figured in Delange, Recueil, pl. 47, and described in Loans Catalogue of 1862, No. 5150.

1503 adj 17
de nouentze

FAENZA.

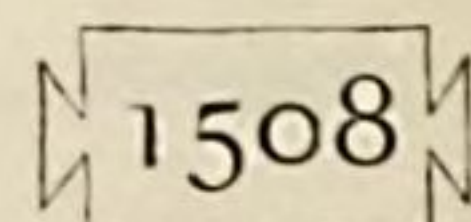
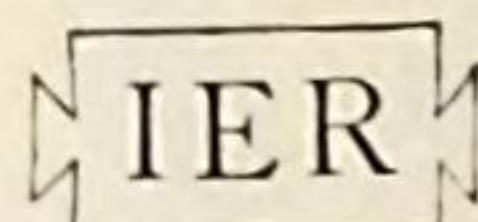
No. 350.



On a very choice plate formerly in Mr. Fontaine's Collection. Satyrs, satyress with baby, grotesques, &c., figured by Delange, pl. 23; the labels occur among the ornaments. Another fine piece, probably of Faenza, is in the Baron Gustave Rothschild Collection at Paris, and is dated 1507.

No. 351.

On a very fine plate in the Museum at Modena; dark blue ground, cupids and grotesques, central and other masks, probably Faenza.



No. 352.



On a beautiful plate in Sir Fras. Cook's Collection from Barker, a centaur tied to a column, cupids, &c.; admirably painted. Faenza? or Caffaggiolo.

No. 353.

F. R.

On a large tazza in the South Kensington Museum, 7680. '61. The Gathering of the Manna, copied from an engraving by Agostino Veneziano, after Raffaello. On a stone the blurred letters F. R. Reverse, plain. Faenza or Castel Durante? About 1520-30. Diam. 16 in. Soulages Collection.

No. 354.

F. R.

On a plate formerly in the Narford Collection, representing St. Jerome, after Albert Dürer, finely painted. By the same hand as the Gathering of the Manna, in the South Kensington Museum (No. 7680), Mr. Addington's Death of Lucrezia, now Mr. Salting's; that of Dido in Sir F. Cook's Collection, and a plate in the British Museum similarly signed. These must not be confounded with the works of the artist who signed with the same initials on pieces of the Casa Pirota, painted in a greenish yellow tone on the *berettino* (South Kensington Museum, No. 4351. Mark 301).

FAENZA.

No. 355

Is on a plate formerly in the Narford Collection; subject Diana and Actaeon, coarsely executed, with border of grotesques and medallions bearing portraits, &c.

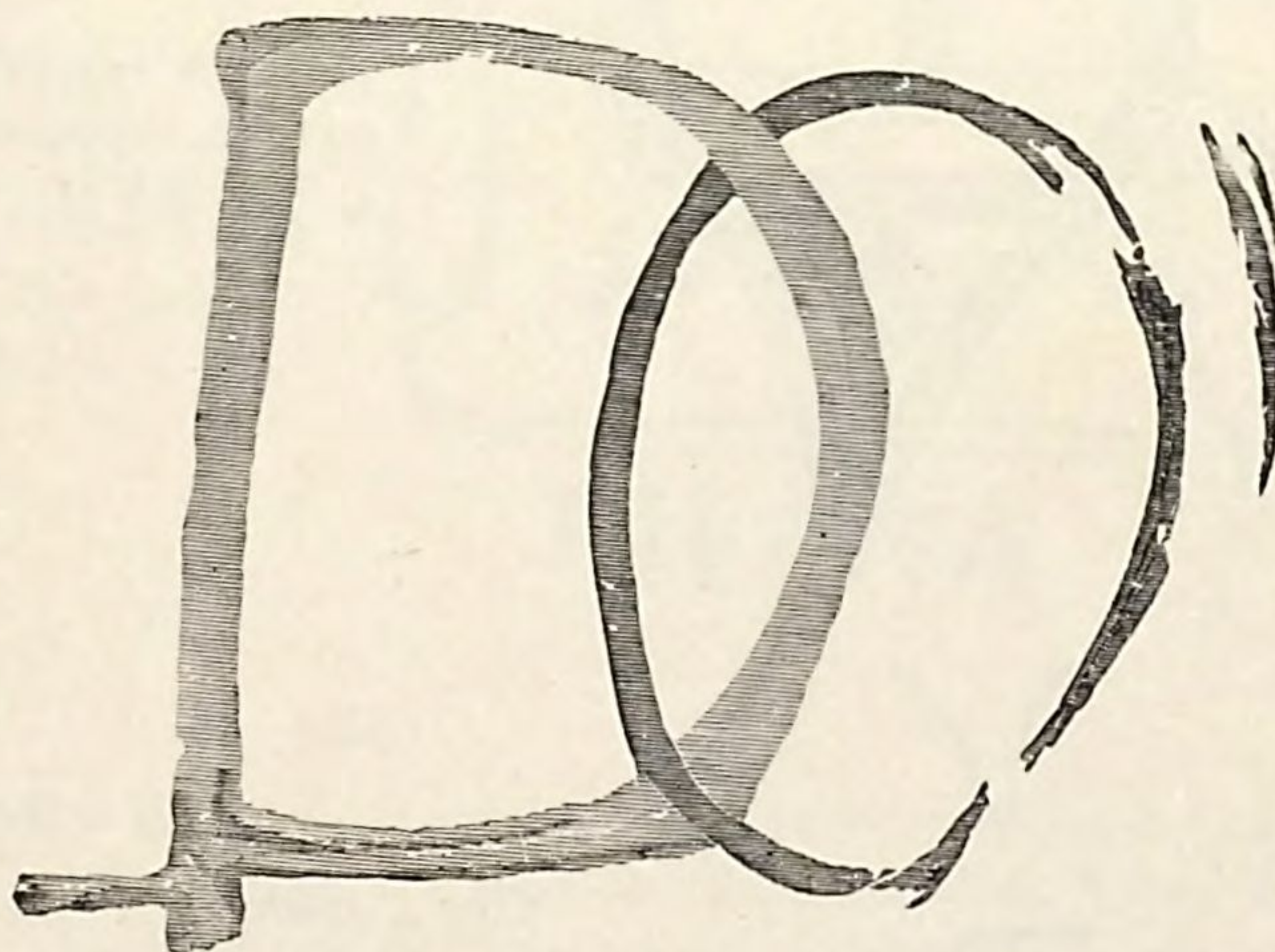


152 5

No. 356.

On a *scodella*, central subject St. Jerome in the Desert, border of *trofei*, reverse a *quartiere*; fine work, about 1520-30. In the British Museum, Henderson Collection.

These letters with DI. occur on pieces made for the Duke of Bavaria, 1590, with his arms in colour and subjects from Roman History (Campori) Argnani, DO. . PI. (Nos. 70-71).

*Other Marks.*

No. 357.

On a *coupe* the A P scratched in the paste, the foliated mask painted over. Museum at Pesaro. (De Mély.)

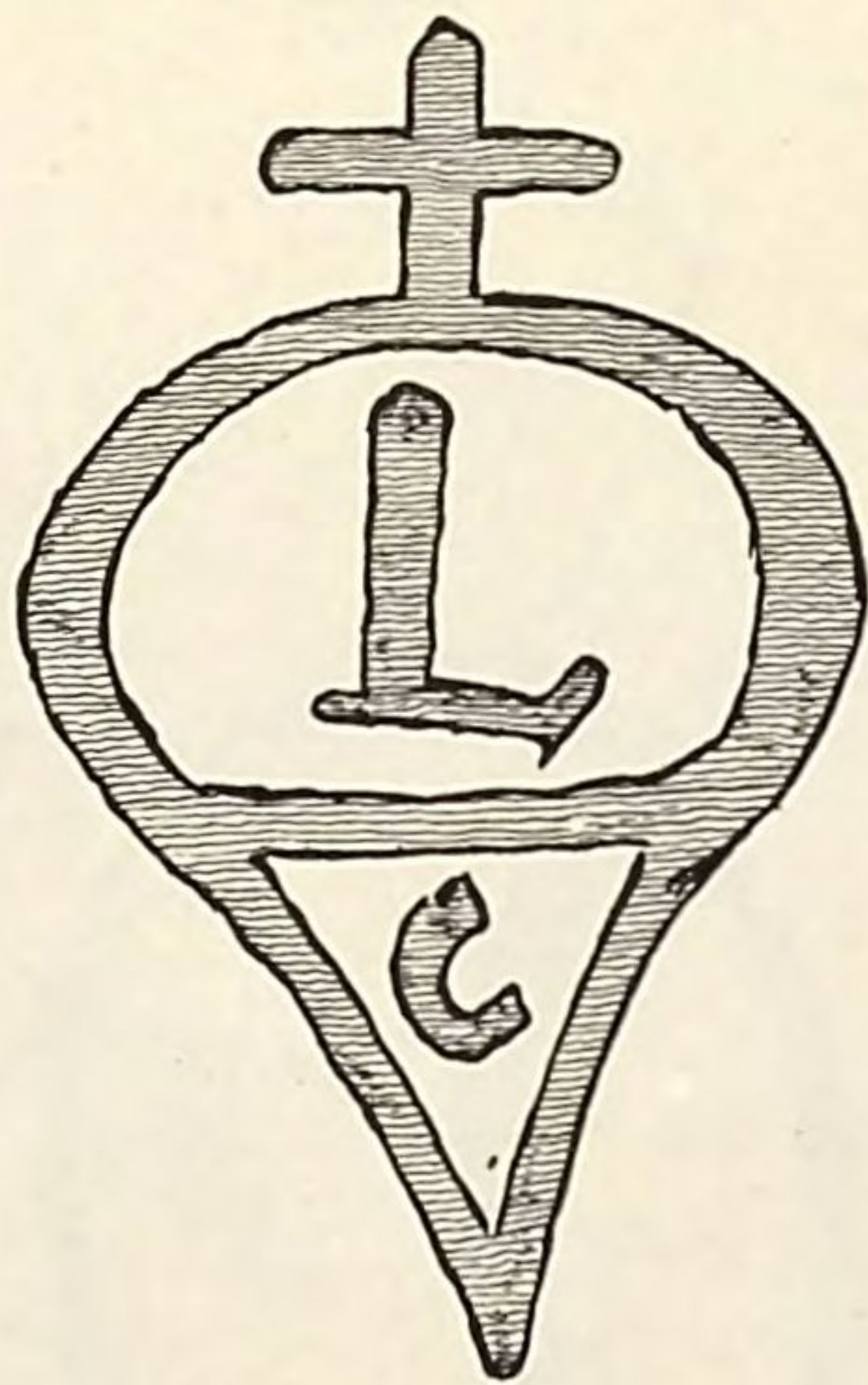


FAENZA.



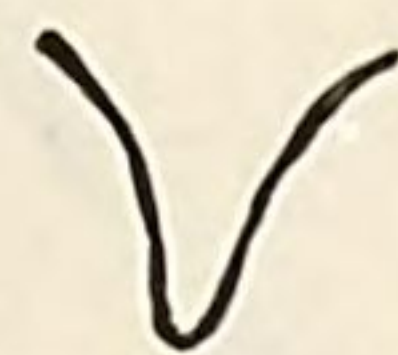
No. 358.

On a bust in glazed terra cotta. MAXIMILIA. Height 7 inches. Faenza? Castellani Collection.



No. 359.

On a fragment, *bleu sopra bleu*, family stemma supported by *amorini*. Argnani, No. 3. Tav. XVII.



No. 360.

On a *coupe*. A shepherd playing the flute of Pan. Musée de Limoges. Attributed to Faenza by De Mély.



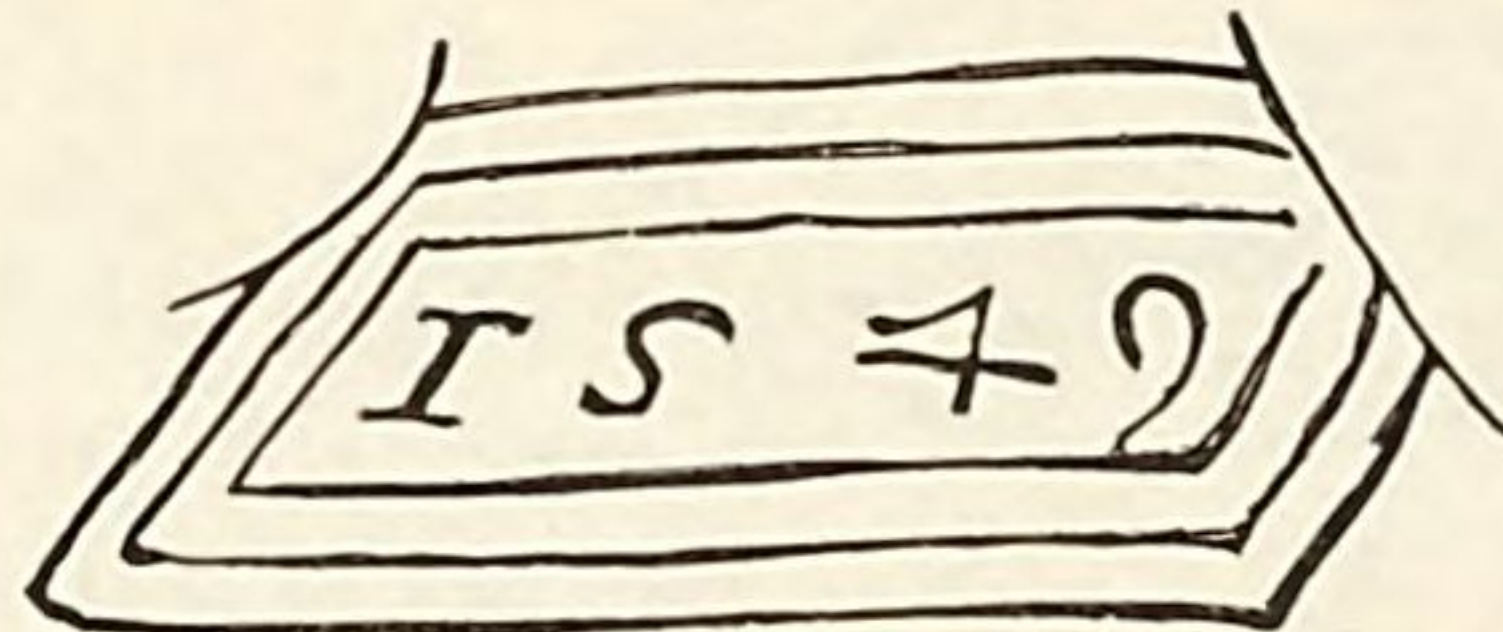
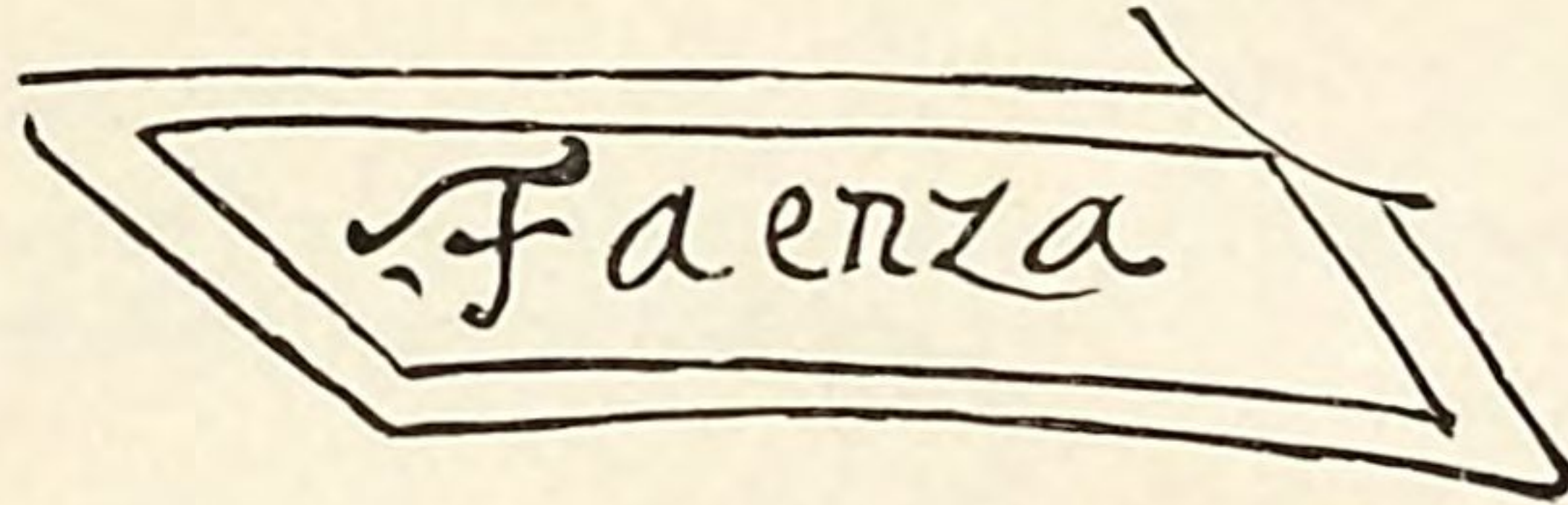
No. 361.

On the handle of a vase, in possession of M. Tellot de Dreux. Attributed to Faenza by De Mély.

FAENZA.

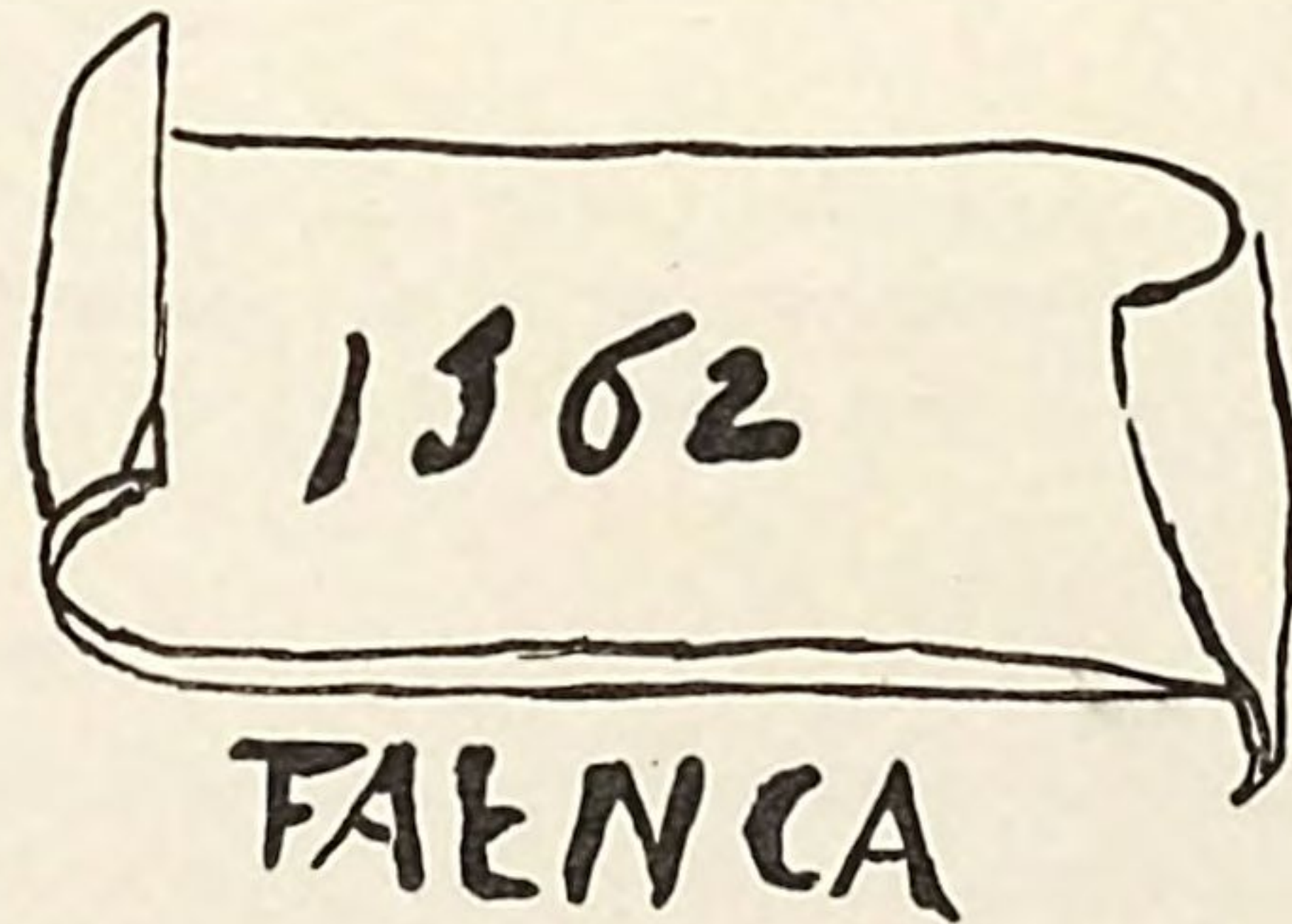
No. 362.

On a drug pot in Sir A. W. Franks' Collection, since given to the British Museum. Head of Camilla on coloured medallion; trophies in greys and greens.



No. 363.

On a large plate; K. 2019 in the Kunstgewerbe Museum, Berlin. The head of Hastrubal brought to the Roman Consul. Reverse, scale pattern.



No. 364.

This and the succeeding mark occur on pieces in the Louvre, Campana Collection, G. 641, 3. The first has for subject the Baptism of Christ, with shields of arms and the initials I. B. R. On the border of the reverse the larger inscription is written in blue, the smaller, with date, in black. The letters F. F. we read as *Faentino Faciebat*.

Fnnius raynerius F.F. 1575

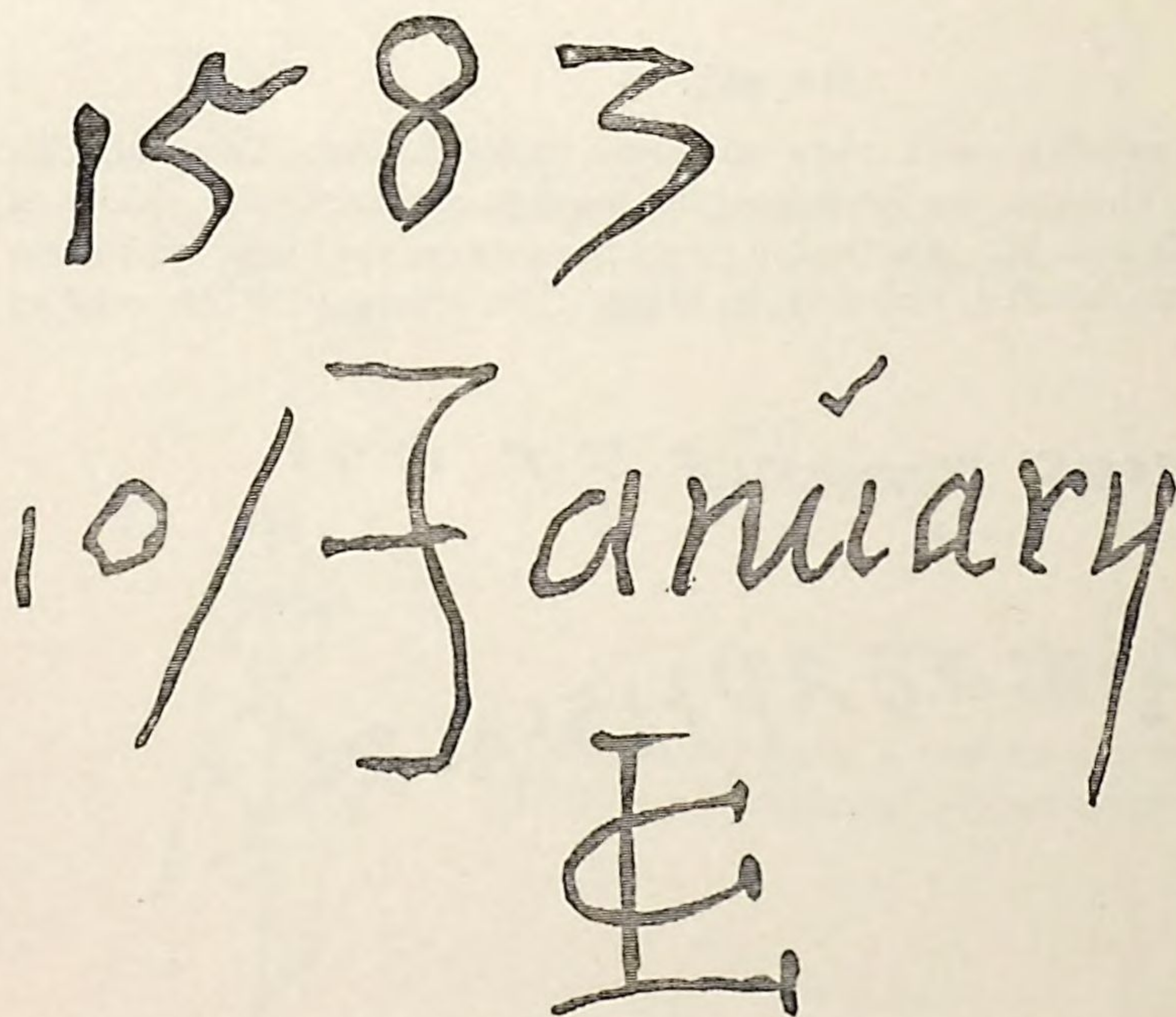
~ Gio: BAPTISTA. R. L

FAENZA.



No. 365.

Is on the reverse of a companion piece, painted with the bust portrait of a bearded man, round which is inscribed IOANNES · BAP · RUBBEVS · for whom, doubtless, the service was painted by *E. Raynerius*, of Faenza, and whose initials (not intended as those of the painter, though similar) occur with the arms on the other plate. A third piece of the service is in the Louvre, Jesus and the Woman of Samaria, on which only part of the inscription remains—*ius* — F. — 57 —. The style is loose and inferior, and the colouring cold.



No. 366.

On a plate with female bust portrait and border of fruit, flowers, foliage, &c., in yellow and blue. Franks Collection; now in the British Museum.

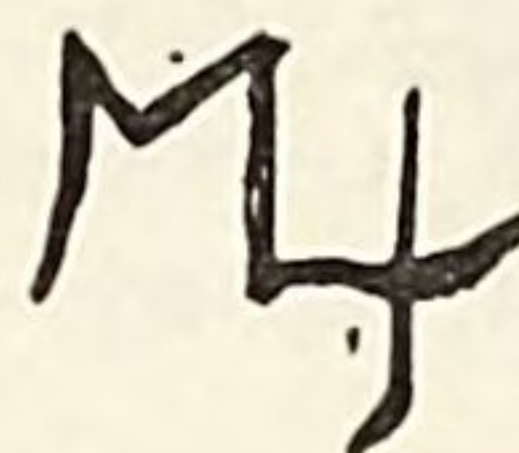
FAENZA.

No. 367.

In the Brunswick Collection is a plate representing the Rape of Helen, and inscribed *faenā ob opus fecit a di 12 di Abrile 1543 storia de lena.*

No. 368.

In the Museum at Sigmaringen is a fine plate having for subject the Descent from the Cross, which also is inscribed *Giovano Brama dj Parlerma 1546 in faenza*, accompanied by a monogram consisting of the letters MLJ.



No. 369.

The letters OR^{illo} are mentioned by Delange as on a plate: subject a cavalier without his head, preceded by Death on horseback; which he assumes may be of Faenza; and on one with blue ground, the reverse ornamented with a wreath of leaves and fruit.

No. 370.

Sir J. C. Robinson, in the catalogue of Mr. Napier's Collection, under No. 2994, described a small salver with central coat-of-arms, and border of grotesques, marked A. P, which he assigns to this fabrique or to Diruta.

No. 371.

On some large pharmacy vases in the National Museum at Florence; one is inscribed 1556 *fato in faienza in Botega di M^o. fran.*

No. 372.

On another, 1556 *Io Aut Romanino Cimatti (o Cimani?) pinsitti de Fauex.*

No. 373.

An interesting early dish, now in the South Kensington Museum, from the Castellani Collection, and which may be Faentine, represents a potter at work with his tools about him, and on a banderole '*Qui se lavora de pignati.*'

No. 374.

On pharmacy vases, Parpart Collection, papal arms and monogram of

C. M. A.

FAENZA.

No. 375.

C. I. On a plate, with orange border, in the Basilewski Collection. Warriors seated at the feet of a woman.

No. 376.

An ugly white inkstand in the South Kensington Museum, *Zacharia Valaressi* 1651 in Faenza 549. '83, is signed—

No. 377.

F. B. F. On some wares of the eighteenth century by Francesco Ballanti.

Fabbrica

di

R. B.

No. 378.

R. B. and

F.

On pieces of the Benini Fabrique 1777-8 (Urbani).

F.

1778.

1777

No. 378*.

C N.

On a plate filled in with walnuts modelled in the round. (Fortnum Collection) Faenza or Imola (?) early eighteenth century.

FORLÌ



No. 379.

This mark is on a small plate of the same style of decoration as No. 2592 in the South Kensington Museum which we ascribe, but not with certainty, to Forlì.

FORLÌ.

No. 380.

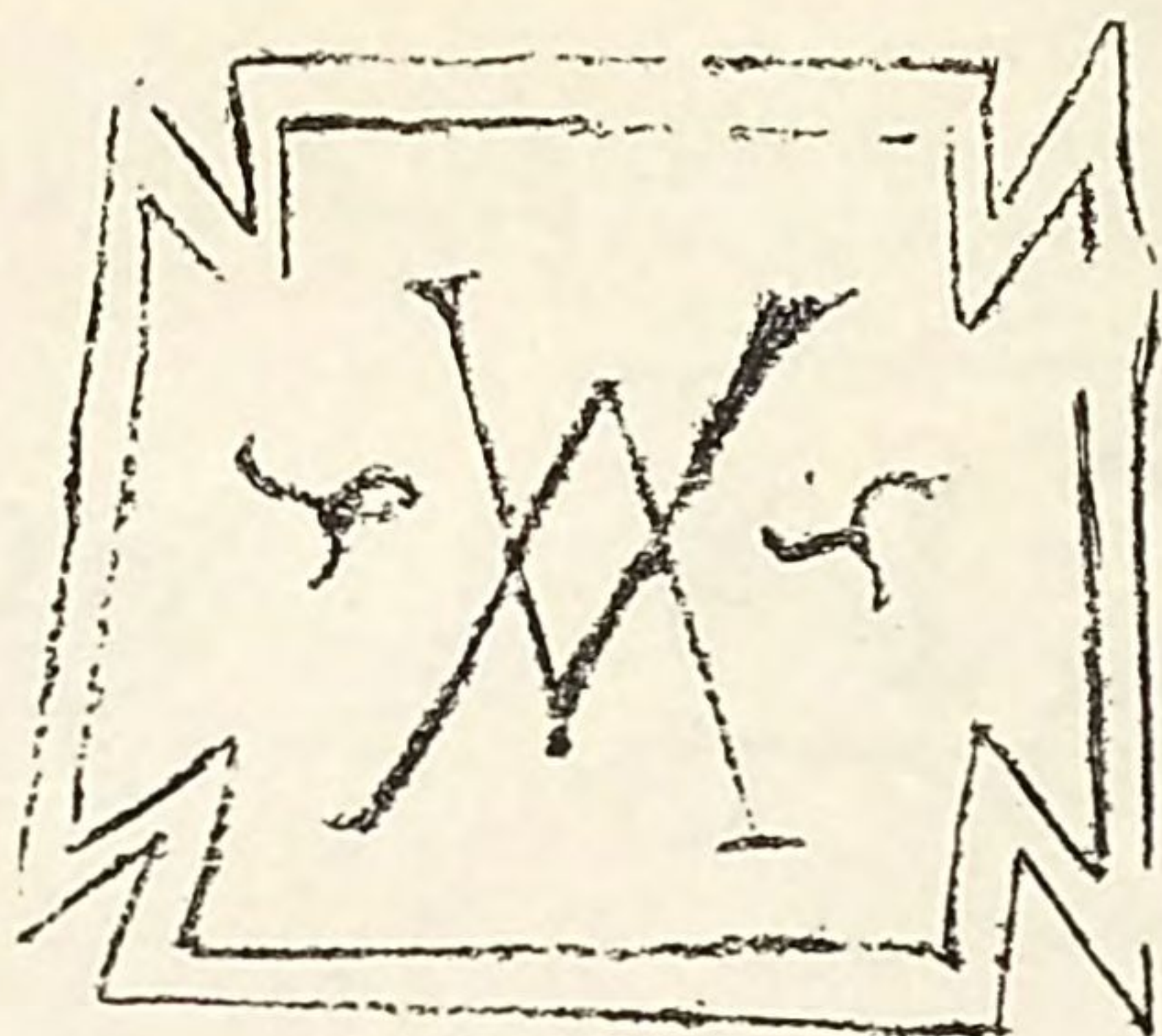
On a scodella, admirably painted in a yellow grisaille *giallo sopra giallo*, with an allegorical or romance subject of many figures, by the painter of a pavement of tiles in the South Kensington Museum, 30. '66, of Forlì. See page 275 and No. 381, the signed Tile. The smaller mark is on the face of the piece, the larger on the reverse. This rare example passed from the Castellani Collection to that of M. Basilewski.



No. 381.

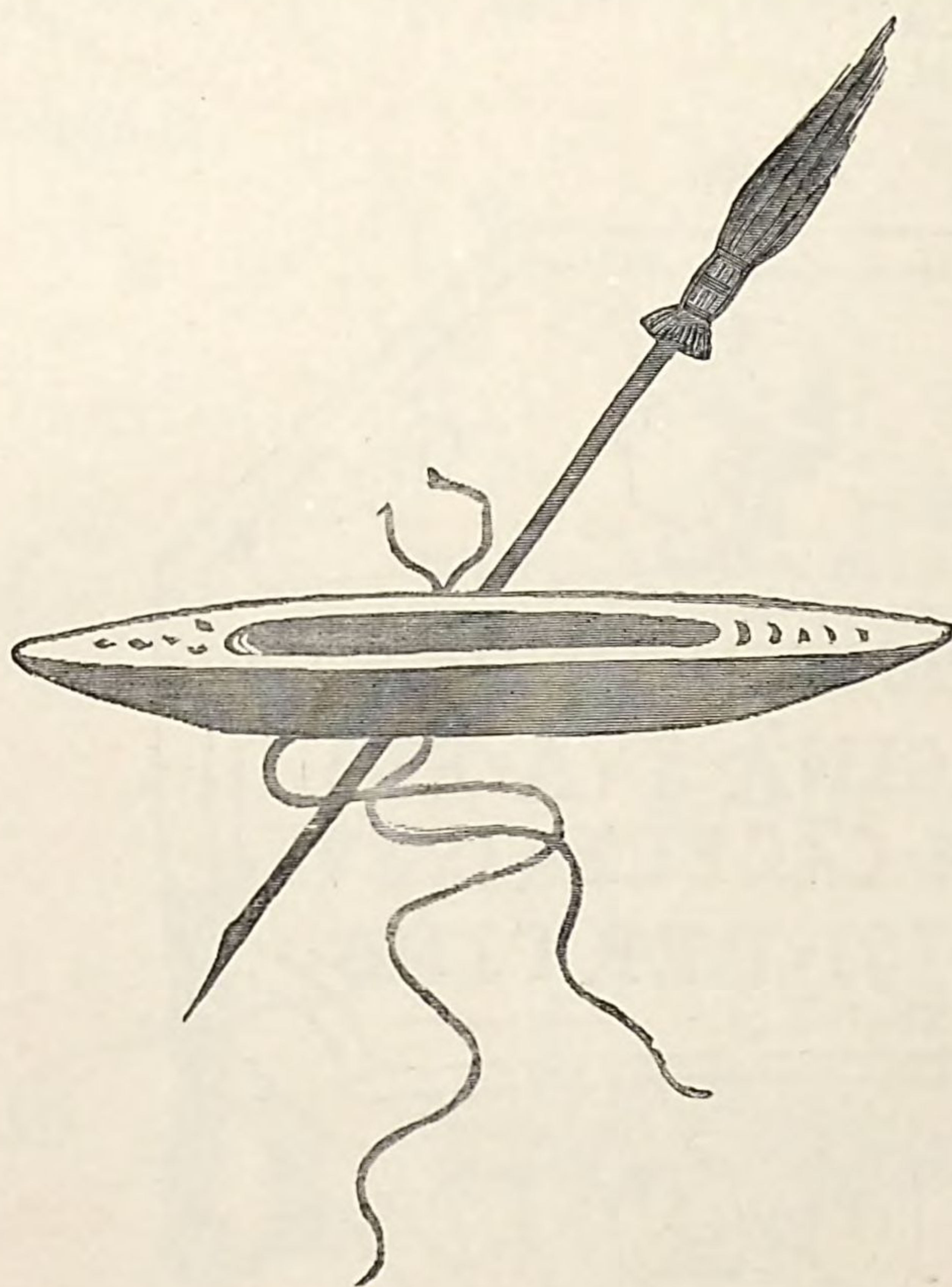


FORLÌ.



No. 382.

On a fine vase in Mr. Salting's Collection, perhaps one of a set of three; one is at Brunswick and one in the South Kensington Museum. Forlì, about 1485-90.



No. 383.

On a plaque formerly in the Napier Collection, No. 3008, and described under that number in the catalogue by Sir J. C. Robinson, who suggests that it may be by the master of Forlì. It is dated 1523. The subject is the Temptation of Adam, from Marc Antonio's print after Raffaello (Bartsch, No. 1). From the Napier it passed into Mr. Locker's Collection.

FORLÌ.

No. 384.

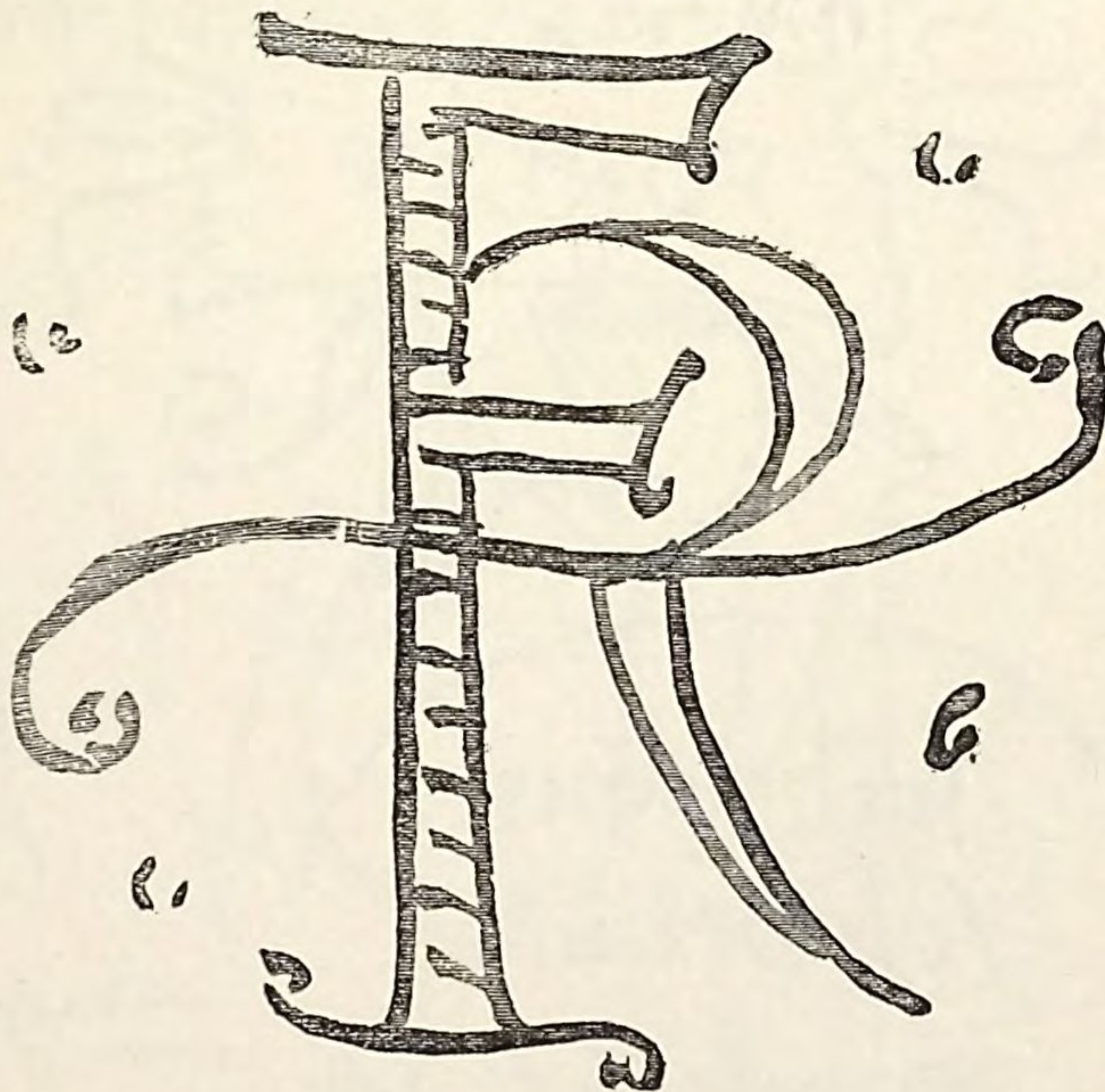
On a large plate in the South Kensington Museum, 4727; Christ disputing with the Doctors. By M^o. iero da Forlì.



No. 385.

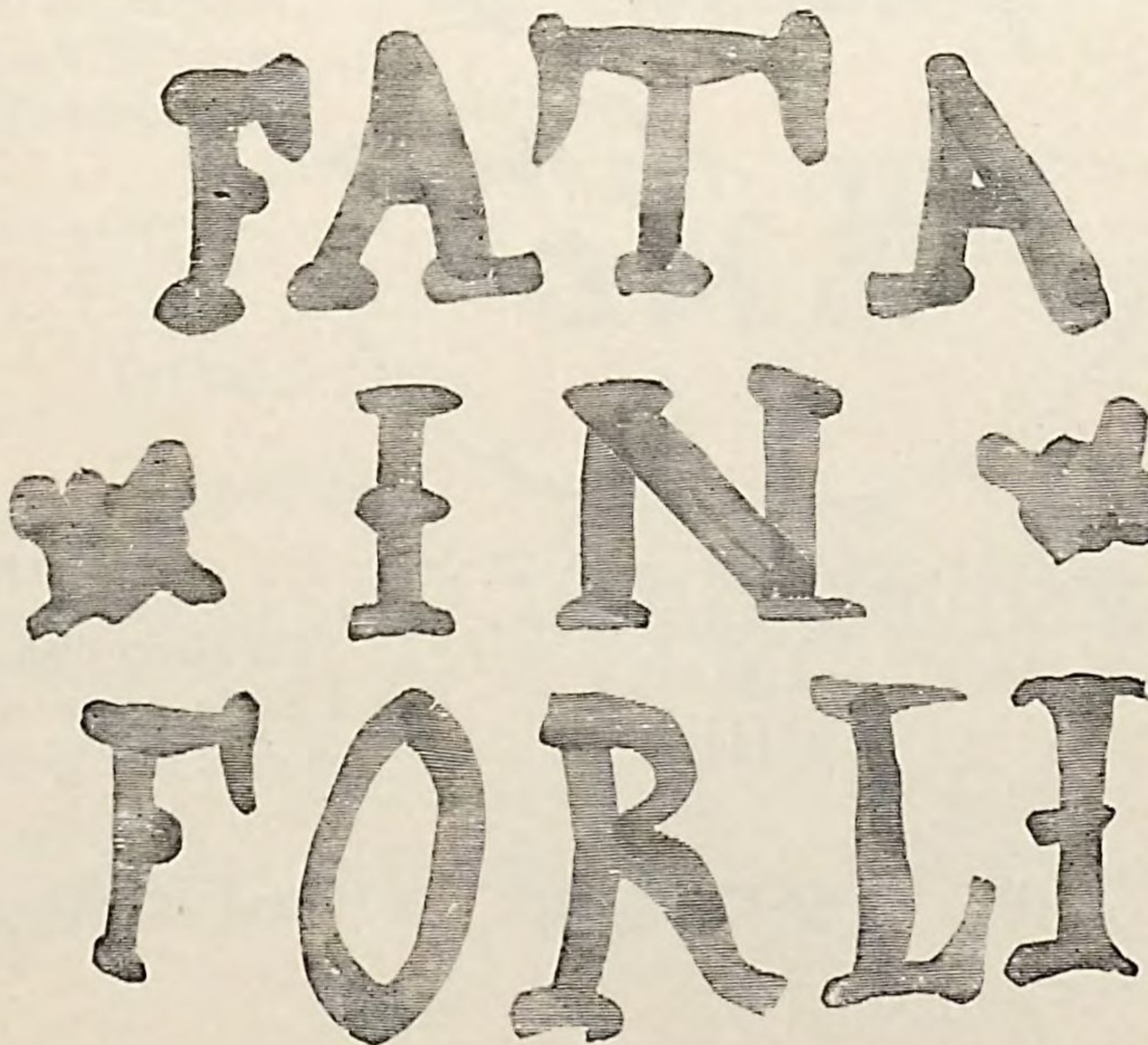
On a plateau in the South Kensington Museum, 6666. '60. On the raised centre a shield of arms and the initials P. P., surrounded by four medallions containing profile portraits of two ladies and two knights in armour; in the spaces between foliation &c., on orange. Reverse, concentric lines orange and blue, and monogram.

Diam. 14 $\frac{5}{8}$ in. circa 1510. Forlì or Faenza?



No. 386.

On a Tazza in the South Kensington Museum, 4317. '57. Battle subject, blue ground, inscription on the reverse. Circa 1540. Forlì.



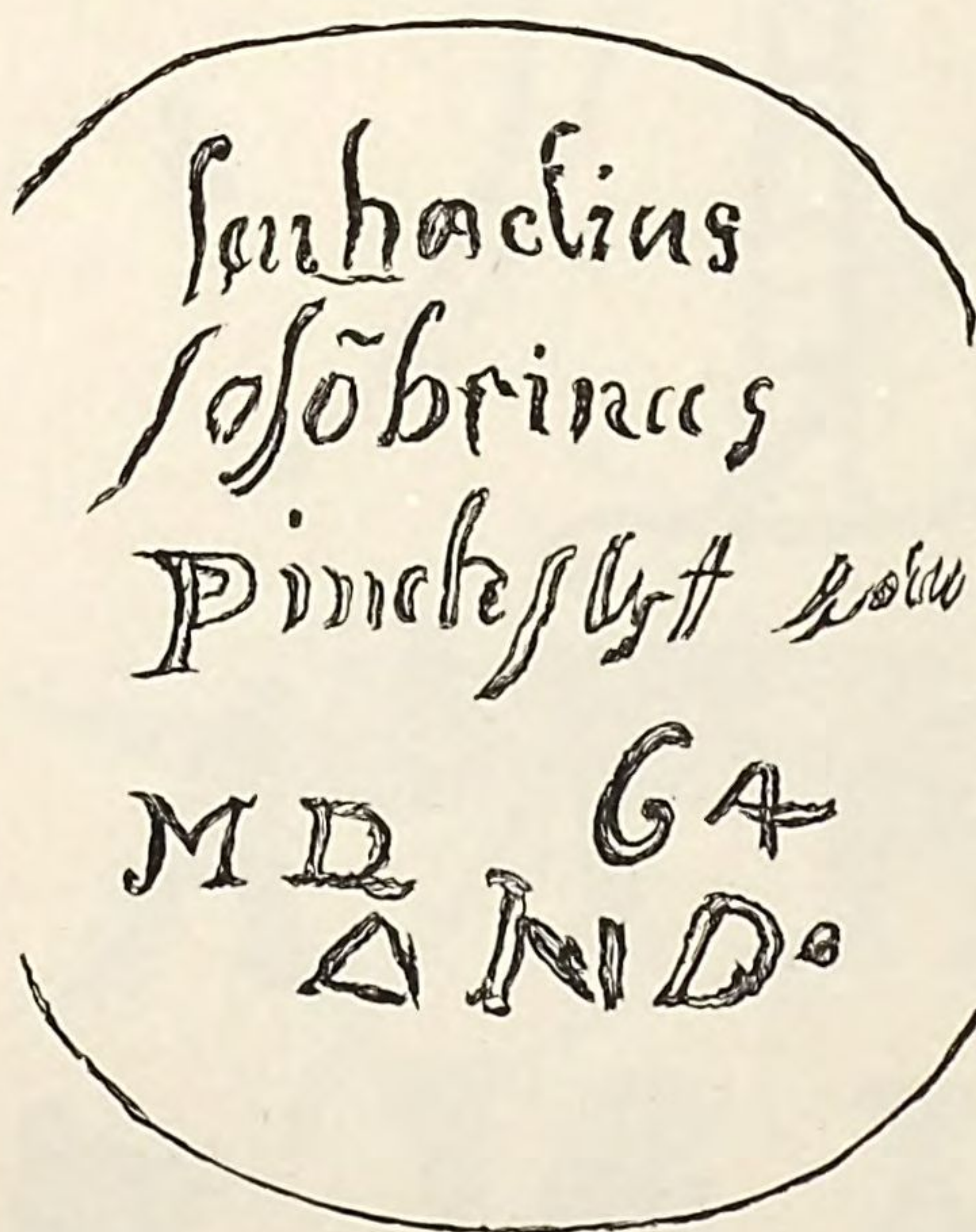
FORLÌ.



No. 387.

On a plate in the Louvre, G. 93, subject, the Punishment of Croesus by the Parthians, with the legend—

'Aurum sitis
Aurum Bibe.'



No. 388.

This signature and date are on the reverse of a basin in the University Museum at Bologna, the subject on which is the supper at which Mary Magdalene washes Jesus' feet.

FV · AF ·
IN
FORL

No. 389.

On a large dish in the library at Ravenna; a battle scene with border of grotesques on dark blue ground.

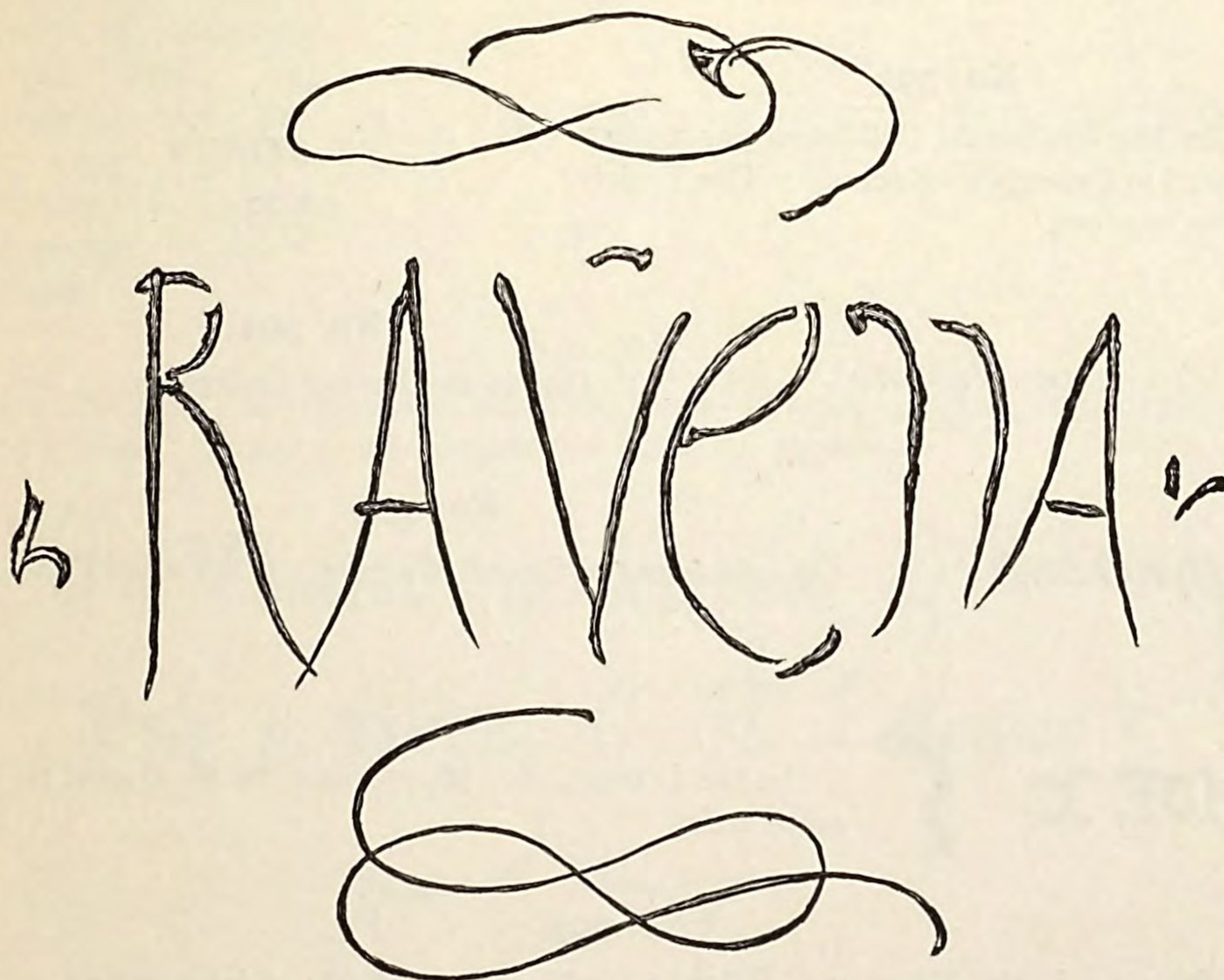
AF · I(n)FOR(l)I ·

On another dish in the Biblioteca at Forlì.

RAVENNA.

No. 390.

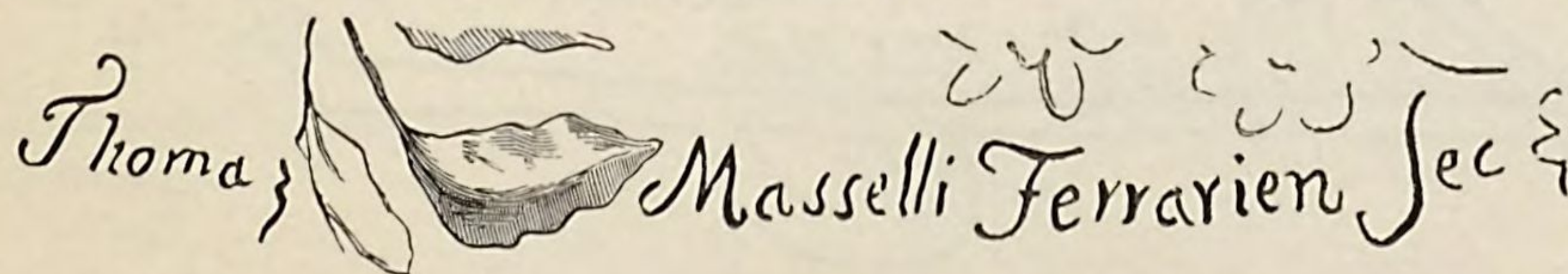
On a plate bequeathed to the Louvre by Baron Ch. Davilier. Subject Amphion carried by Dolphins. Figured in Delange's 'Recueil,' pl. 46.



FERRARA.

No. 391.

This inscription is on a dish in the South Kensington Museum, 6663. '60. A bacchanalian procession. Although classed under Ferrara and painted by a native thereof, it is not certain that the piece was made in that city.



RIMINI.

*Adam ed Eva
in Rimino 1535*

No. 392.

On a plate in the Hôtel Cluny, No.
2098.

No. 393.

In the Basilewski Collection was a plate
figured in Delange's 'Recueil': The Trojan
horse, marked

jn arimin
1535

No. 394.

in Rimino

One in the Barker Collection.

No. 395.

jn arimin:

On a plate in the British Museum. The Fall of Phaeton.

MOE X

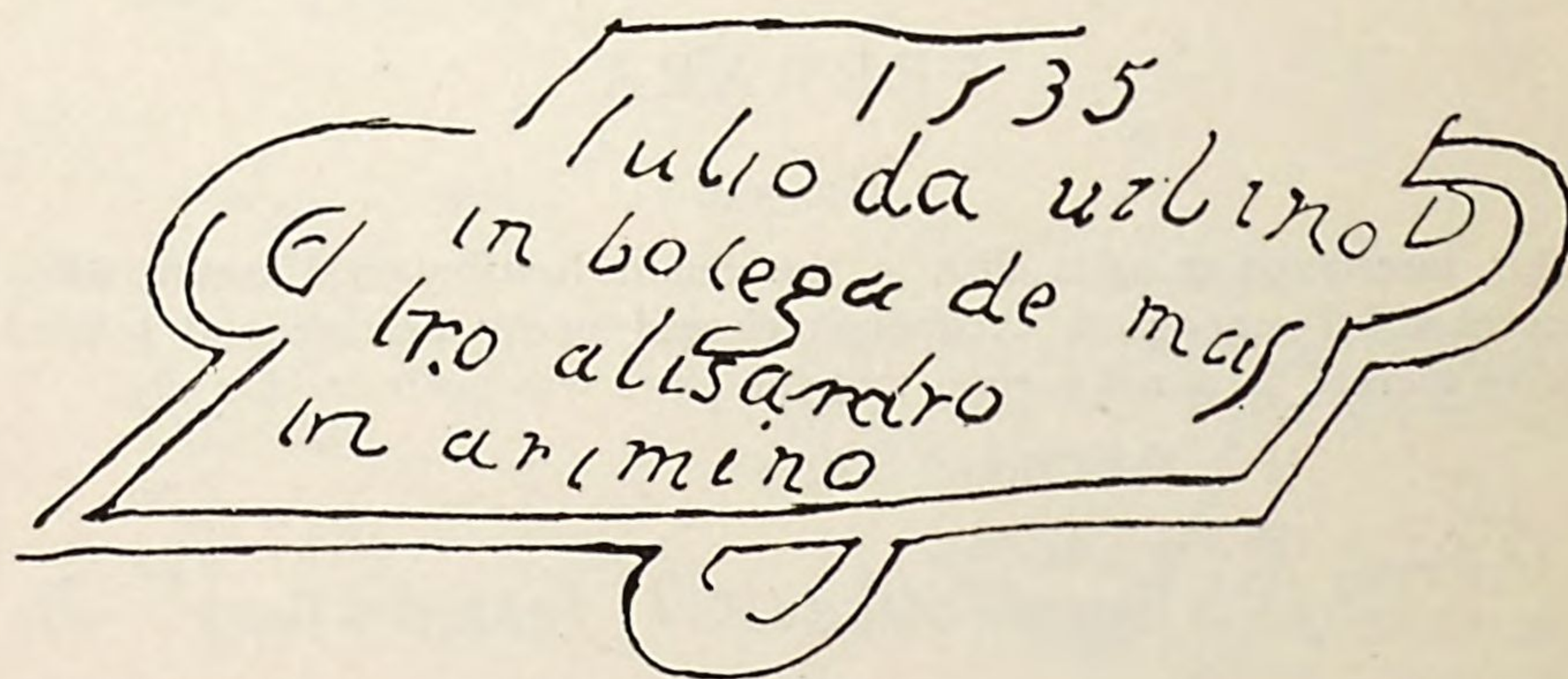


No. 396.

In the Louvre, No. 96, ascribed by M. Darcel to the
same artist.

No. 397.

On a jug in the Museum at Bologna; subject from Ovid: of later period.



VENETIAN STATES.

VENICE.

No. 398.

On a circular dish.
In centre a mermaid,
border of arabesque
sprays, fruits, and
flowers in dark blue
on grey ground.
Fortnum Collection,
Ashmolean Museum,
Oxford.

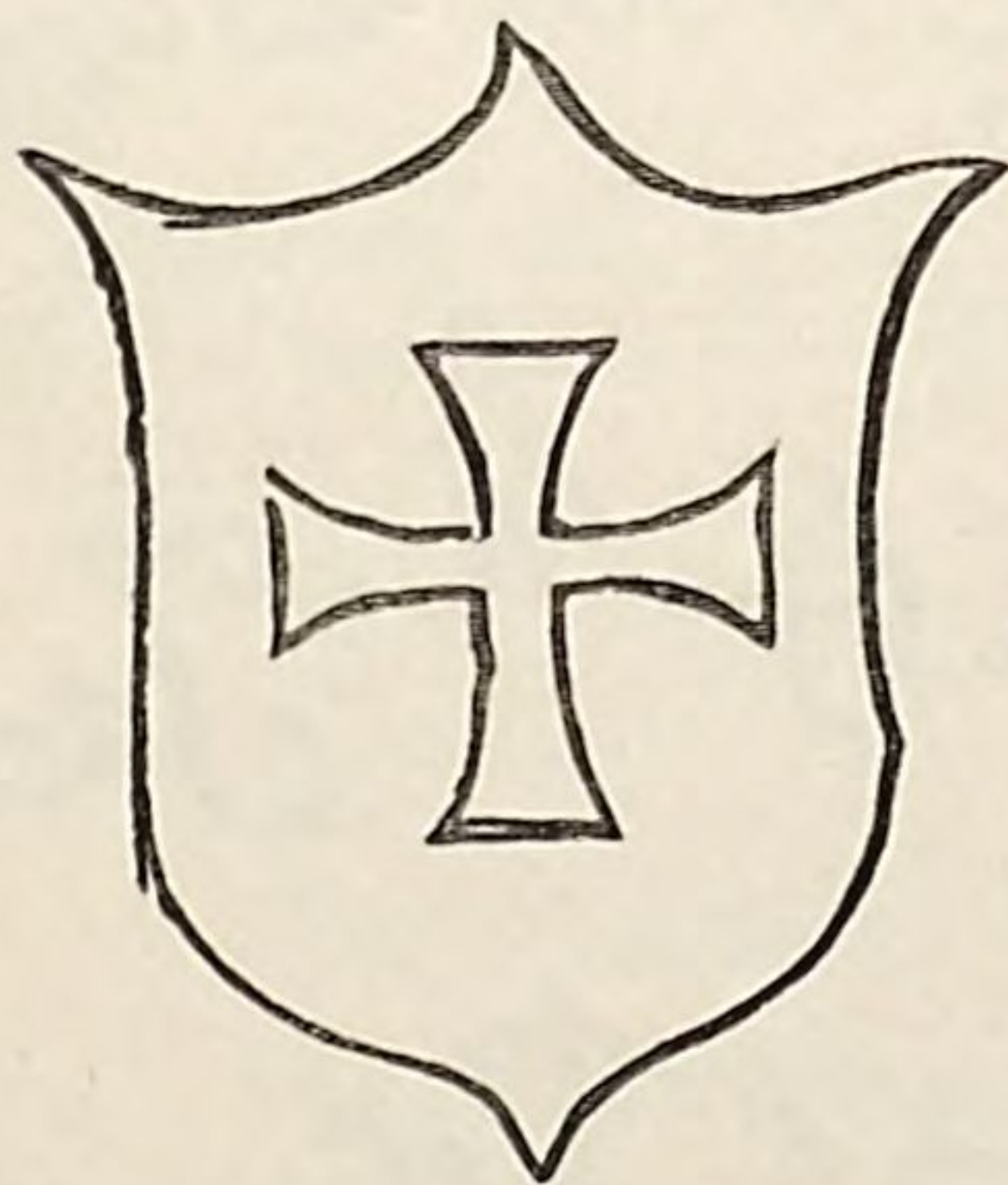
1540

ADI · 16 · DEL · MEXE · DEOTVBRE

No. 399.

On a Plateau : interlaced oak branches, trophy of arms in centre, in pale blue on
grey ground. In the South Kensington Museum, 4438. '58.

*In Venetia · in Contrada dj 8^{ta}
Polo · in bottega dj M^o Lodowico ~*

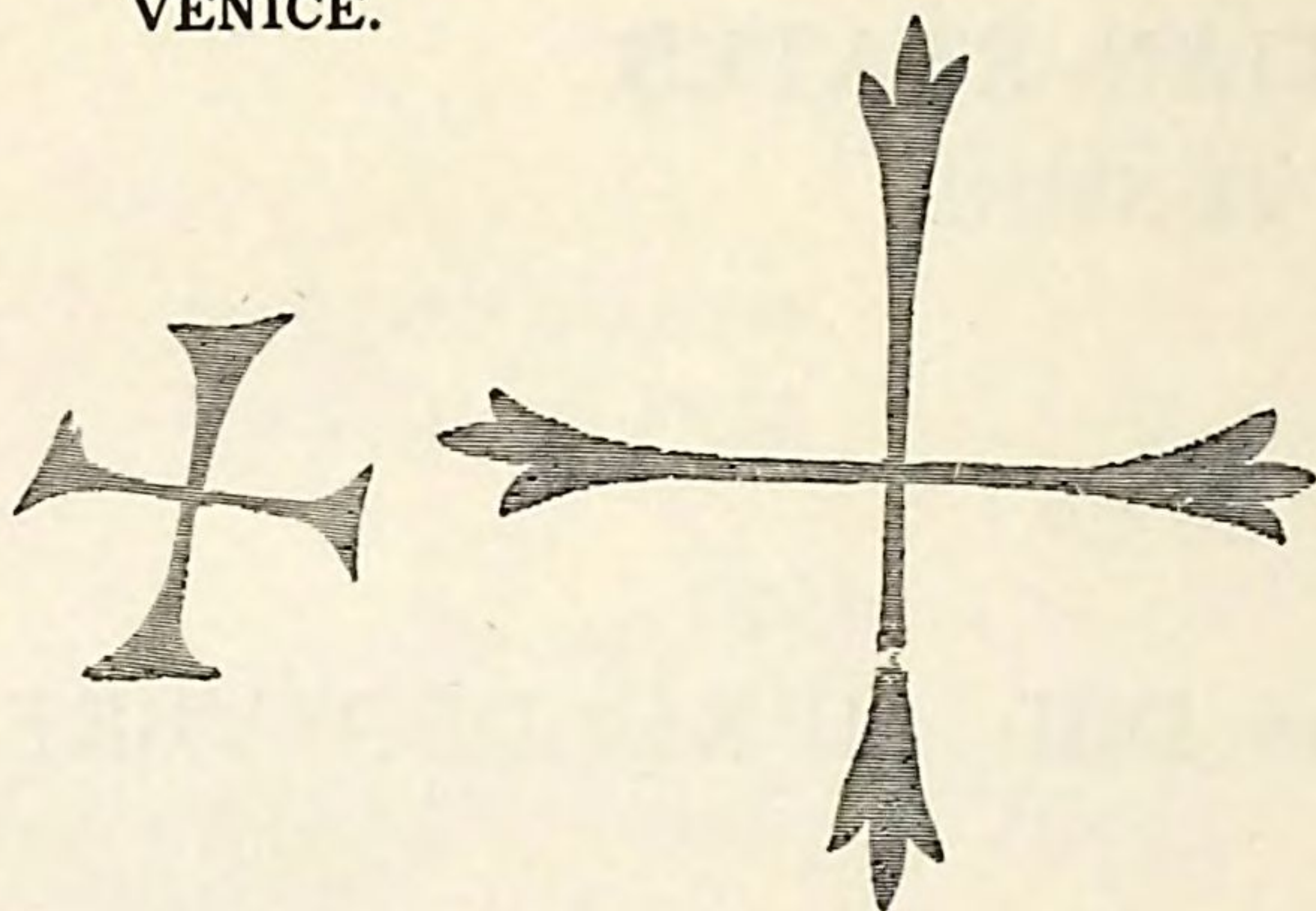


No. 400.

On a piece unknown
to the writer.

Io Stefano Barcella Veneziano
Rmx

VENICE.



Nos. 401, 402.

These crosses, on pieces unknown to us, may mark them as of the fabrique of M^o. Lodovico of Venice, or that of Padua.

IN BOTEGA DE MAISTRO CIACO
DA PESARO A SANTO BERNABA
IN VENECIA

1542 . DI . 23 . MARZO

No. 403.

We give this inscription on the authority of Genolini, as being on a plate in the Museum at Sigmaringen.

No. 404.

On a circular dish, 20 in. diam.: pale grey ground, lace work ornamentation in white, scrolls and medallions on the rim. Was in possession of Mr. Durlacher, 1872.

*In Venetia . a s^{to} Barnaba . In
Botega dj. M^o . Giacomo
Da Pesaro.*

15 4 2

VENICE.

No. 405.

On a plate, painted with signs of the Zodiac. (Marryat.) For other pieces by this Guido, see Urbino.

*Fate in bottega de Guido
Merlingo Vasaro da Urbino
in San Polo a di 30 di
Marzio 1542.*

No. 406.

Plateau. Medallions bearing portrait-heads, arabesques between border *a candelière*. In the South Kensington Museum, 8512. '63.

Ach, 13, Aprile, 1543,

AOLASDINR

No. 407.

On a tazza with open-work border, white; in a central medallion two heads of old men. Castellani Collection.

*1543
F. venitia: a Sâ
Barnaba. M^o
Jacomo*

No. 408.

On a plate in the Collection of Baron A. de Rothschild, of Paris. Painted in manner of Castel Durante. (De Mély.) A Repast in Olympus.

*In Venetia a Sâ Thoma in bottega
dj M^o Francesco da Castel-Durante.*

ff 1545

VENICE.

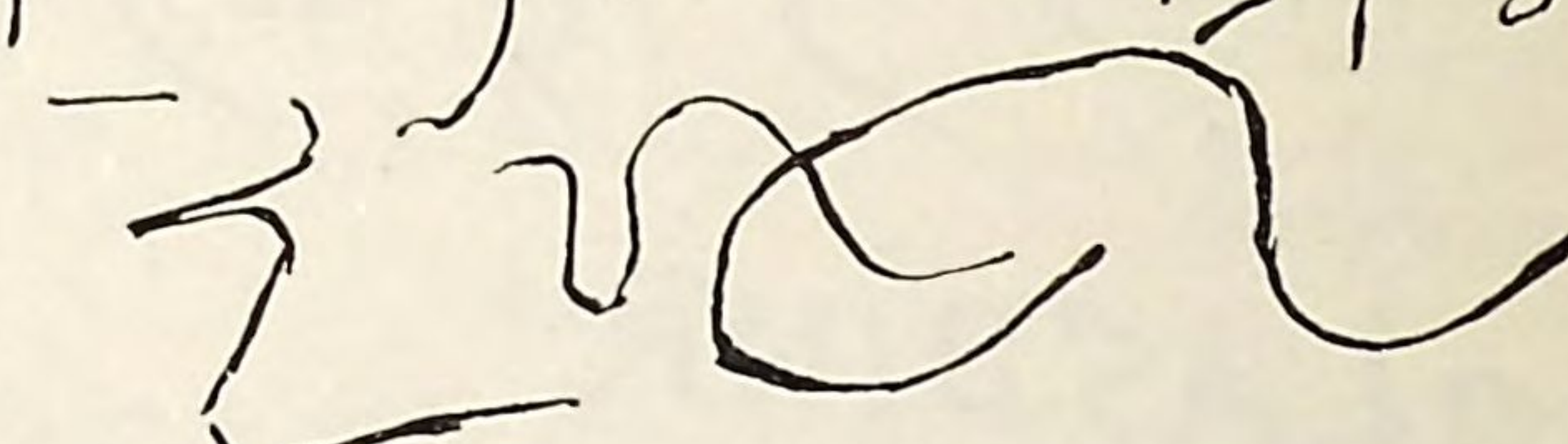
No. 409.

On a circular dish, 21 in. diameter: Fountaine Collection. The subject, the Destruction of Troy, covers the whole surface. It is figured in Delange's 'Recueil,' plate 80.

R oina d troia 1546
fatto in uenezia in chastello

No. 410.

On a large plate; foliation on pale blue ground. In the Louvre (De Mély).

ad i primo settembre 1548


No. 411.

On a plateau in the South Kensington Museum, 4605. '58: a landscape and outer border of foliage on the *berettino*.

i 550

ad 25 aprile

VENICE.

No. 412.

On a large fountain in the Cluny Museum, No. 3083. A cupid with wreaths of flowers and bouquets in relief, and basket of flowers on cover.

The same mark occurs with the date 1571 (?) (Genolini), and again with the date 1622 in Berlin Museum.

Also on a plate, horses, &c., which was in the Collection of M. Roger de Bouvoir. It is signed *Dianigi Marini* 1636.



No. 413.

On a dish No. K. 1886 in the Kunstgewerbe Museum, Berlin: subject a battle between Venice and Genoa on a bridge. Reverse, flowers and leafage in blue green, yellow, and brown.

*domenego da uenecia
feci*

No. 414.

On a dish in the Meermann Westree-men Collection, at the Hague. (Demmin.) Painted in polychrome.

*I fortissimi Roma
contra ire Pierro
Baldantonio a di 13 Octo:
1551 in Venicio.*

No. 415.

On a large dish in the Brunswick Museum. Moses and Aaron with Pharaoh. Rich border.

*1568 Zener Domenigo
da Venecia Feci in la
botega al ponte sito del
Andar a San Paolo.*

No. 416.

The companion dish is signed—

Domenigo Becer feci 1568.

No. 417.

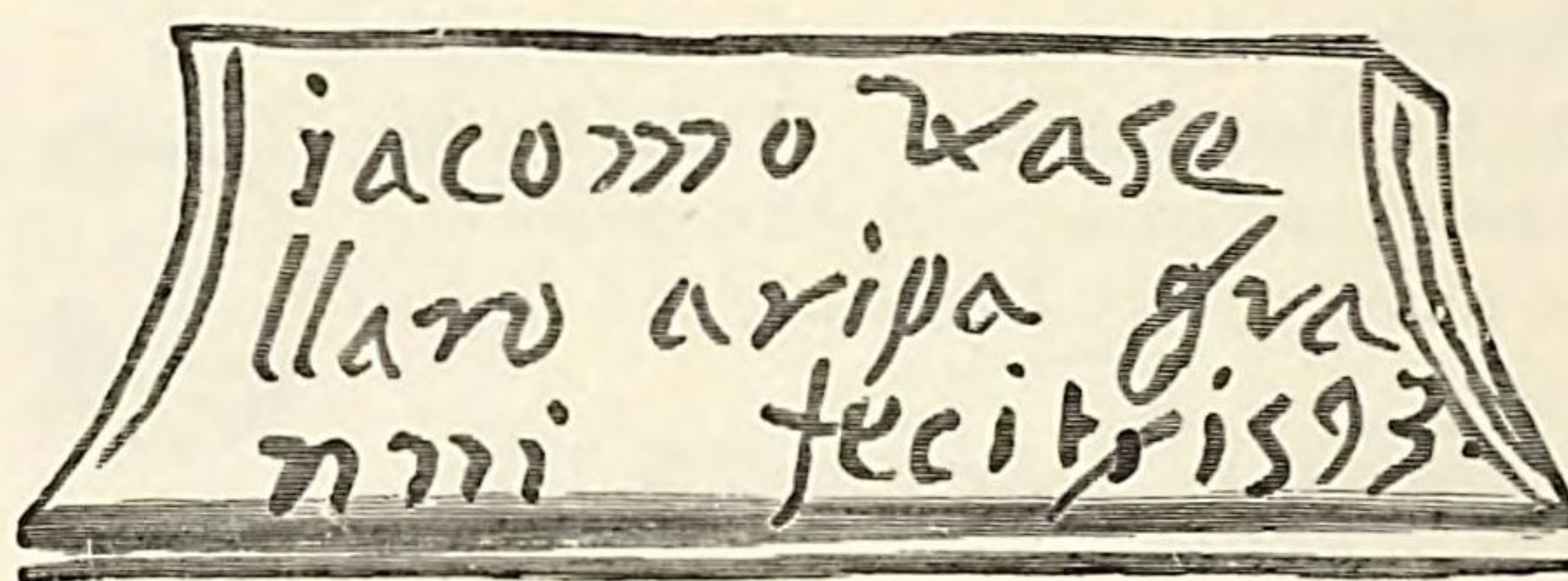
On a large jug in the Passalacqua Collection with central medallion on which is a Ducal figure, H. 27 in., D. 18 in.

On the handle below

IO . FACCIO . FAR . PER.
AMORE . DI . GIOVAN.
1587.

SIO . COÛINO . BARISELIO .
D . SÂTO . LOREZO . FACCIO
FARE . QVESTO.

VENICE.



No. 418.

On a drug pot in the South Kensington Museum: leafage on pale blue ground. On a ribbon *día sena nicol*. Shield of arms and the label behind.

'R da Madre
Suor Zuana
1596.'

No. 419.

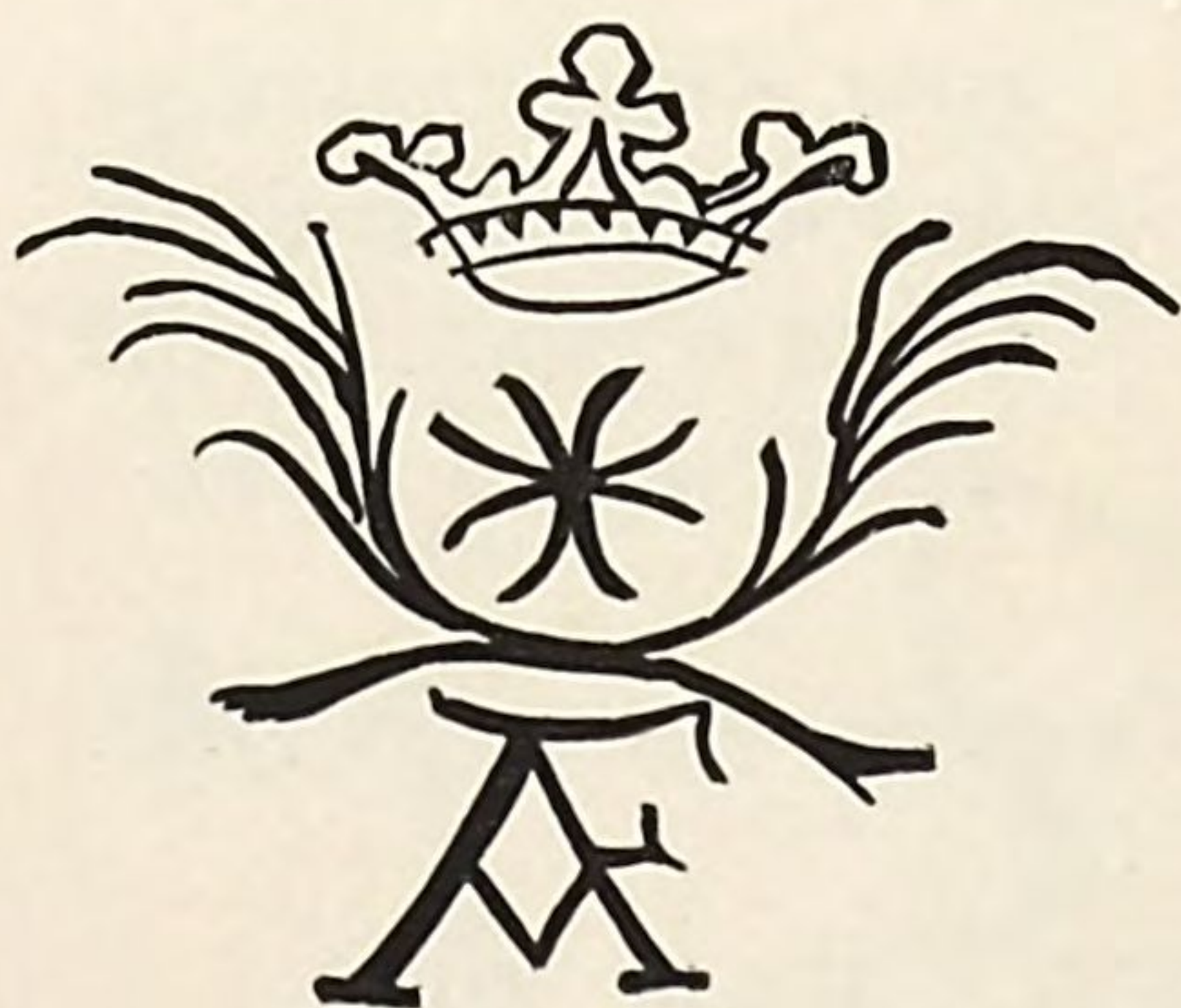
On a plate, dark blue ground (*laticinio*?) similar to the Farnese service at Naples. (Molinier.)

D ▲ M ▲ SEIMO

No. 420.

On a fragment of plate: Lion of St. Mark in relief, blue and yellow on pale blue: signed on reverse.

Passalacqua Collection (305). Venice?



No. 421.

On a plate: buildings, figures, and landscape. In the South Kensington Museum, 179. '53.

Diam. 9½ in. Eighteenth century.



No. 422.

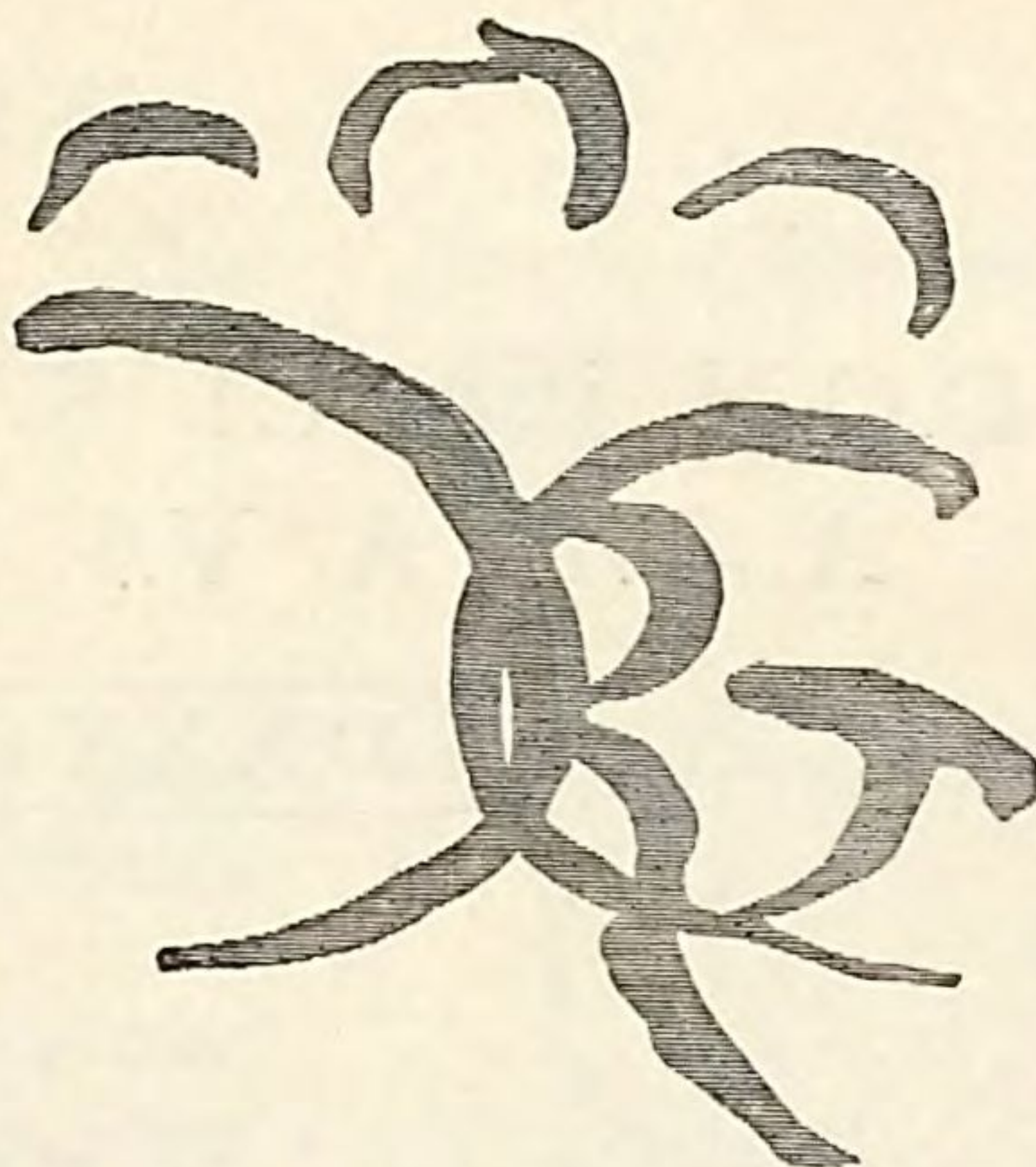
On a plate in British Museum: landscape centre, fruit border in relief. Same fabrique as Mark No. 421.

VENICE.

No. 423.

On a plate: female figures and cupids in landscape with architecture, border of raised work. (Bertolini fabrique?) Now in the Ashmolean Museum (Fortnum Collection, from that of the late R. Holland, Esq.).

This mark also occurs on a plate in the British Museum. From the Franks Collection: bacchic cupids, &c. in blue and brown.



No. 424.

Sig. Genolini gives this signature without stating on what piece.

Jo Stefano Barcella
Veneziano Rox (or *Pnx*)

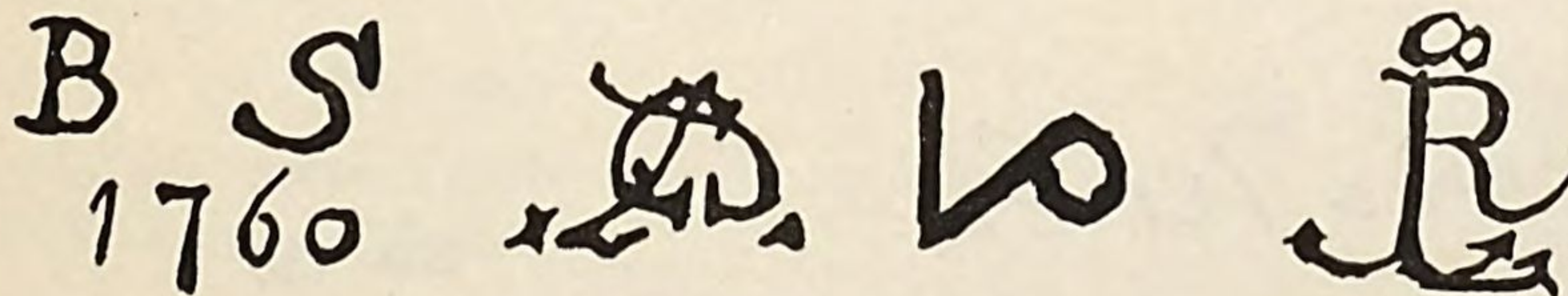
No. 425.

On a piece of enamelled ware, believed Venetian, of about 1750.

S. G. I. B.

No. 426.

We reproduce these marks, on the authority of Sig. Genolini, as being on Venetian wares of the eighteenth century, which however he does not specify, nor are they known to us.



No. 427.

On a plate, seemingly Venetian: eighteenth century.

F. S. N.

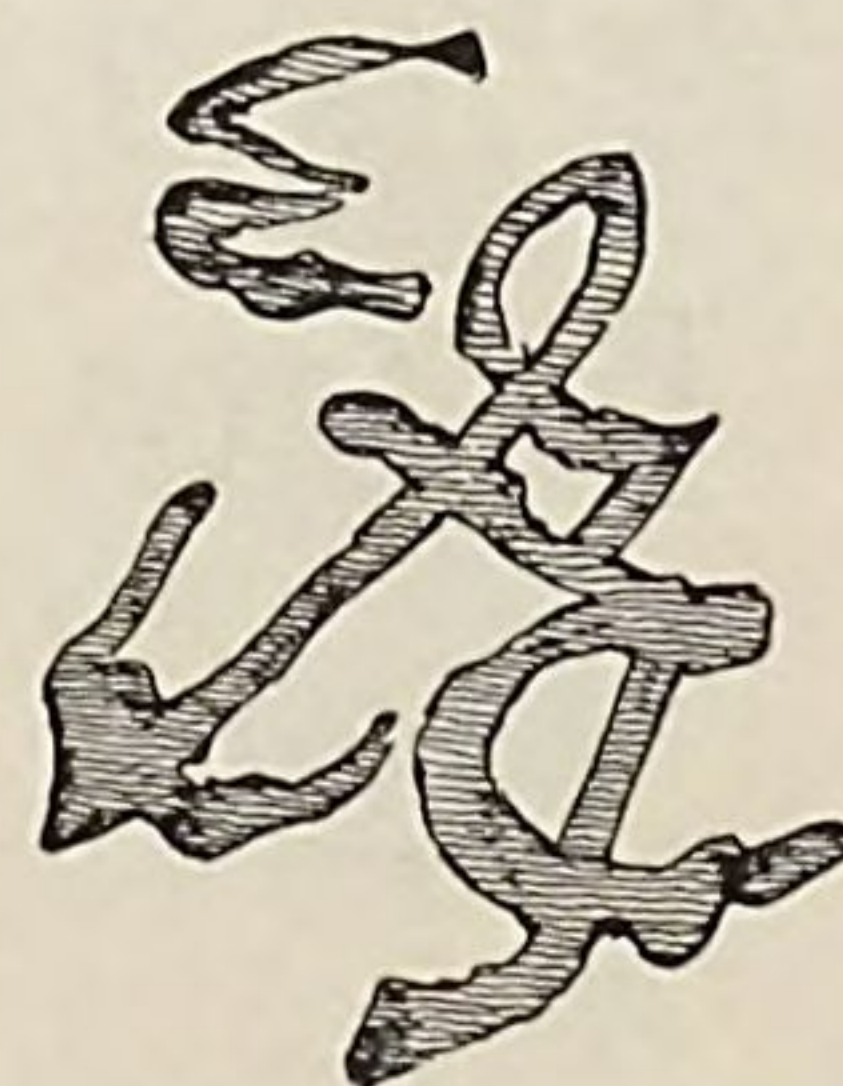
No. 428.

On a statuette: a corn merchant, seemingly Venetian: eighteenth century.

V. C.

No. 429.

On a salt-cellar. A child on a rock holding a shell. Limoges Museum (De Mély): eighteenth century. (? porcelain.)



TREVISO.

D.O.N. P.A.R.I. S.T. O.E.D.
A. T.R. A. V.I. S. I. O.

MDXXX 8.

No. 430.

On a deep dish formerly in the Addington Coll. Subject, the sermon on the Mount: border of grotesques on blue ground. Reverse, a male portrait and inscription on a circular band.

BASSANO.

S. M.

1595

No. 431.

On a plate ascribed to Bassano by Basseggio: probably the mark of Simone Marioni.

ICAF-FL IS 69
P BASSANO.

No. 432.

On a foot-shaped inkstand decorated in green and yellow. Castellani Collection.

Antonia Terchi,

in
Bassano

No. 433.

On a plate in the Louvre No. G. 599, Subject, Lot and daughters leaving Sodom.

B° Terchi
Bassano

No. 434.

On the back of a piece which belonged to M. Le Blanc, at Paris. Landscape.



No. 435.

This mark was used by the Terchi, and probably at Bassano.

BASSANO.

No. 436.

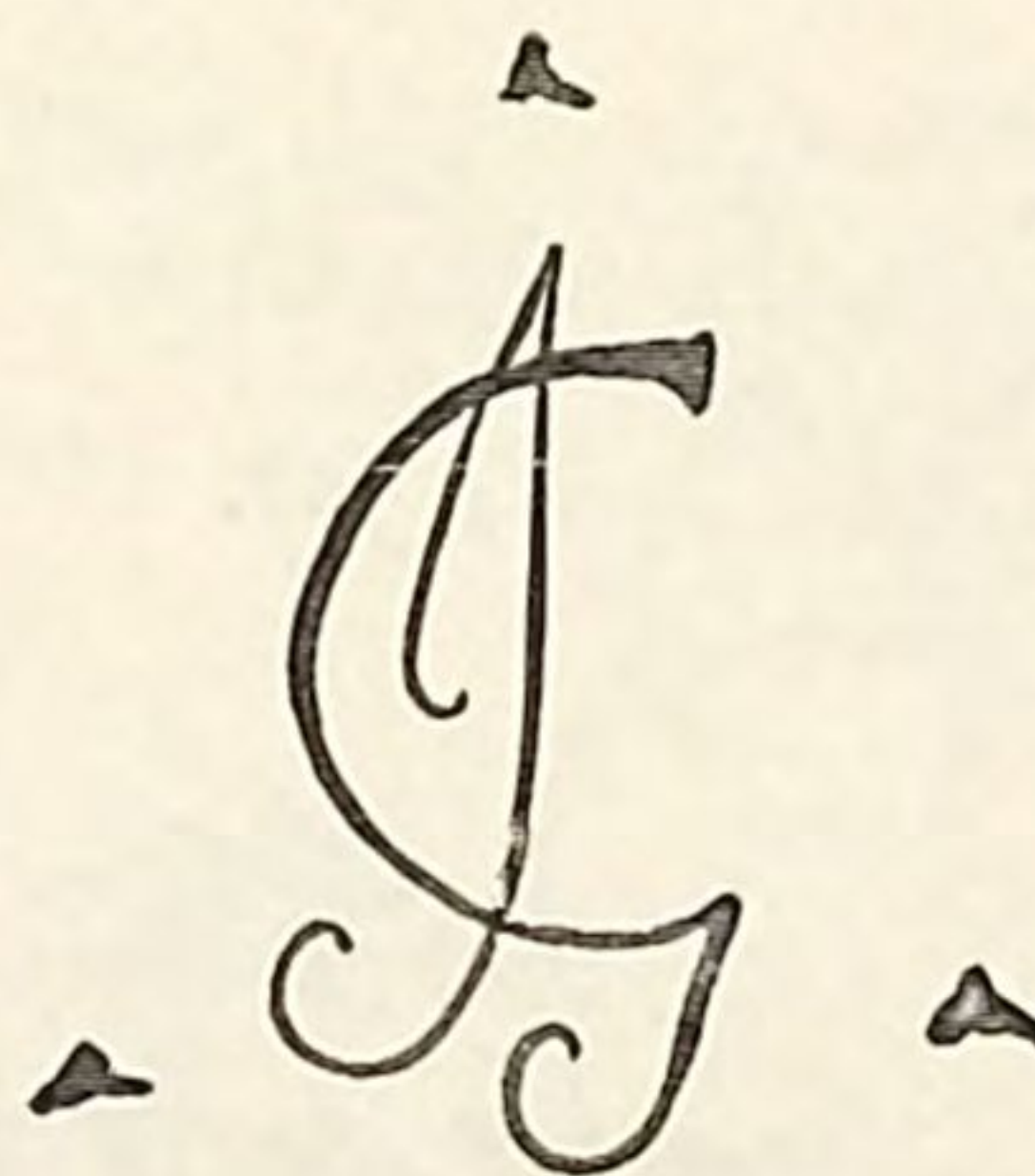
On a pair of Vases, subjects from Raffaello: perhaps painted at Bassano by Terchi.

Bar: Terchi Romano
1726

No. 437.

On a plate in the Correr Museum, Venice. Ruins in pale colour on white. Manardi. End of seventeenth century.

Also on a dish, rude landscape and embossed border, which we attributed to Venice. It was in Capt. Langford's possession.



No. 438.

On a scodella, white ground, by Manardi Bassano.



No. 439.

On a group of porcelain, incised on the wet clay.

Angaron
1779

No. 440.

On a plaque painted with figures in a landscape, in the manner of Castelli.

In Bassano
1747

N O V E.

No. 441.

On a tureen. White ground, masks, foliation, &c., in blue. In the South Kensington Museum, 433. '69. Shell-shaped handles and Atlas on lid. Giov. Batt. Antonibon.



No. 442.

On other pieces by Giov. Batt. Antonibon. (Genolini.)



NOVE.


 A monogram featuring the letters 'GB' in a stylized, intertwined font, with the word 'NOVE' written in a bold, serif font below it.

S. I. G.

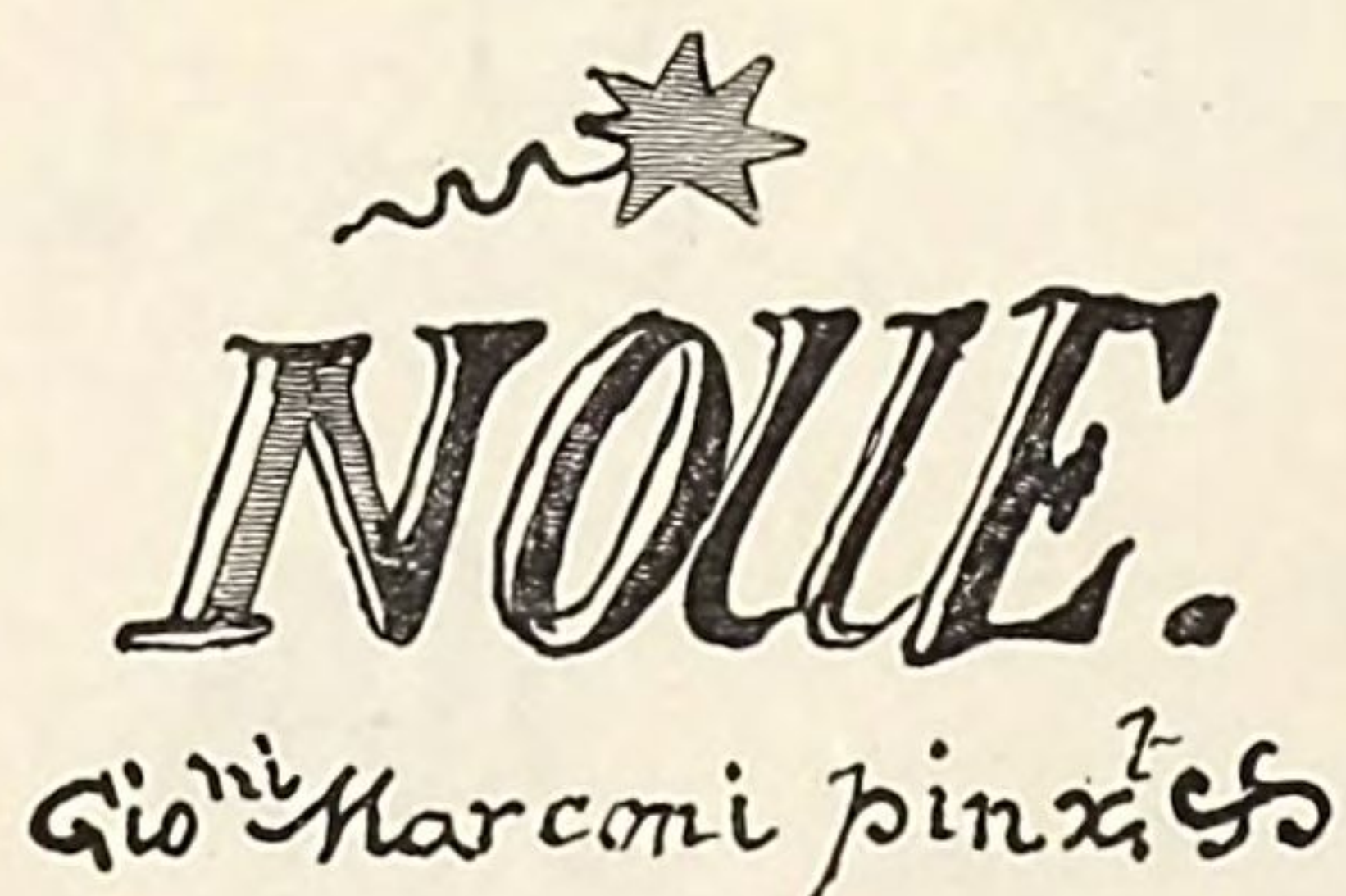
1750.

No. 443.

On pieces of the fabrique of G. Baroni.
(Genolini.)

No. 444.

On a piece with polychrome decoration in
the manner of Moustiers, in the Museum at
Limoges. (De Mély.)


 A monogram featuring the word 'NOUE' in a large, stylized, serif font. Above the 'U' is a small, six-pointed star. Below the word is the signature 'Gio: Marconi pinx' in a cursive script.

No. 445.

Mark given by Genolini, but without re-
ference to the piece on which it occurs.

A star of six points was used as a mark on the porcelain of Nove.

PADUA.



No. 446.

On a plaque formerly on the front of a house in
Via delle Boccalarie at Padua, now in the museum
of that city. It represents the Virgin and Child
sgraffiato and in slight relief, between the figures
of S. Rock and S. Lucia.

PADUA.

No. 447.

On a plate: subject Adam and Eve, inferior painting on a greyish glaze. Delsette and Barker Collections.

Adamu
+
1563
apadua

+

No. 448.

On a plate in the South Kensington Museum, 1742. '55. Subject Myrrha, painted in colour on grey ground.

Myrra dnu
q alpadro m
to fuge
1548

PADUA.

El buon Curtio
 Romano al fero
 Vopo;
 +
 1550

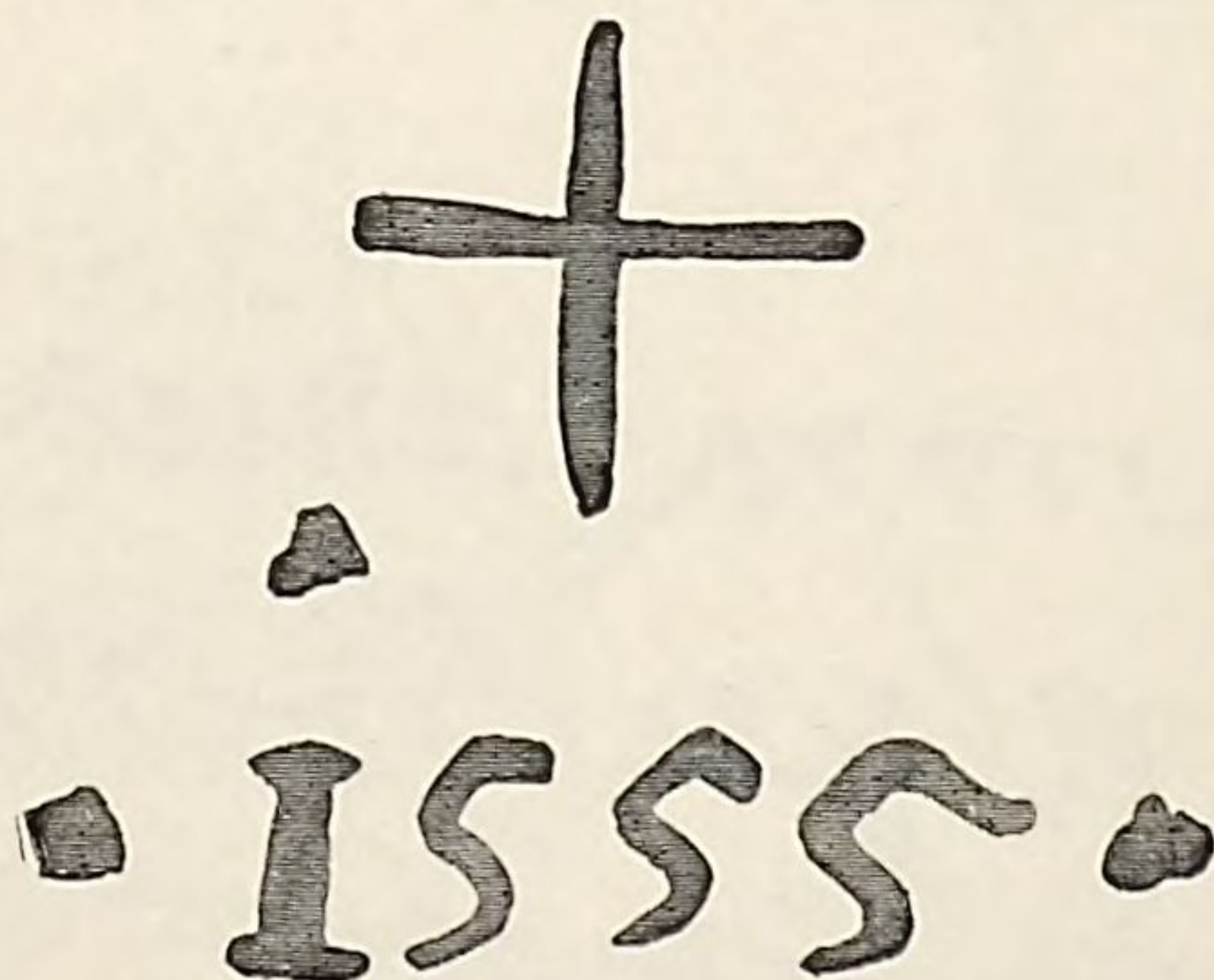
No. 449.

On a plate in the South Kensington Museum, 1684. '55. Curtius on grey, and grotesque border on yellow ground. By same hand as No. 1742. Mark No. 448.

No. 450.



On a plate in the South Kensington Museum, 1750. '55. Scroll foliage on pale blue ground. The arms appear to be those of the family Donado, of Venice.



No. 451.

On a plate in the South Kensington Museum, 1724. '55. Trophies of arms in *grisaille* on dark blue ground.

PADUA.

No. 452.

On a plate, of inferior painting on a grey ground; in the British Museum.

*Civitas ou
dio in stori
~ 1563
N. + F.*

1564

No. 453.

On a plate, subject Polyphemus and Galatea (?), by the same hand; in the British Museum.

*+
apadod*

CANDIANA.

No. 454.

On a piece in the Sèvres Museum. Decoration in manner of Rhodian.

*Candiana
1620*

No. 455.

On another piece.

*Candiano
1637*

CANDIANA.

S. E. C.
M.S. DEGA
PA. CROSA

No. 456.

On pieces referred to by Jacquemart and by Chaffers : but probably the latter two are the names of owners rather than the makers.

VERONA.

1563
adiisgeravo
Tugiouani Batista
da faenza
In Verone


No. 457.

On a plate, *istoriato* : the clemency of Alexander ; formerly in the Berney Collection, now in South Kensington Museum.

LOMBARDY.

MILAN.

F.
P R
Mil.^{no}

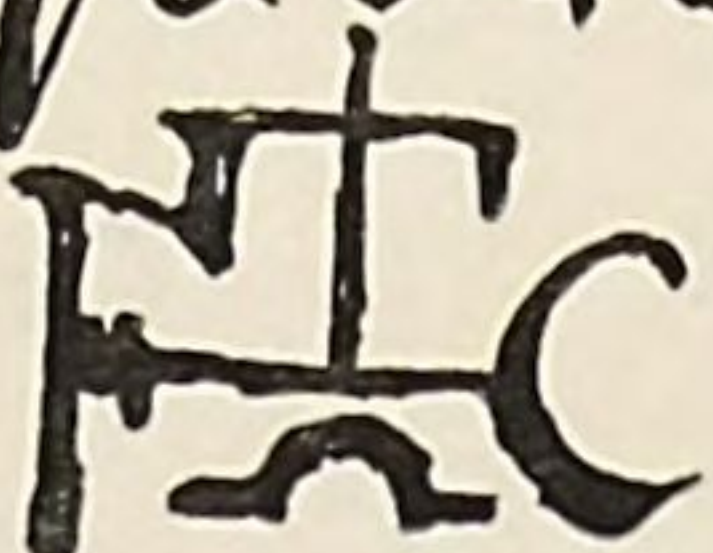
No. 458.

On a plate, Sèvres Museum ; and one in D'Azeglio Collection. Pasquale Rubati.



No. 459.

On a piece formerly in Sir W. Drake's Collection. Pasquale Rubati, Milano.

Milano


No. 460.

On a Tureen in the Reynolds Collection. Chinese style, with gilding.

MILAN.

No. 461.

Fabrique of Fel. Clerici. A nearly similar mark is on a sucrier in British Museum, from the Franks Collection.

Milano
F⁴C

No. 462.

On a piece in the Bordeaux Museum ; bouquets of flowers. (Jacquemart.)

Mila°.

No. 463.

On plates in the Sèvres Museum ; figures, &c., in manner of Watteau.

Milano.

No. 464.

On fine Jardinières formerly belonging to M. Paul Gasnault. Flowers and gilding, shell and scroll ornament in relief. (Jacquemart.)

F. di Pasquate Rubati
Mil°.

PAVIA.

No. 465.

Plate for fruit on raised foot. Arms of convent of S^a Croce, Pavia, drawn in manganese and tinted with clear green and yellow. Pavia, Brambilla Collection. (Molinier.)

G. A. O. F.
A di 7 di Agosto
1708

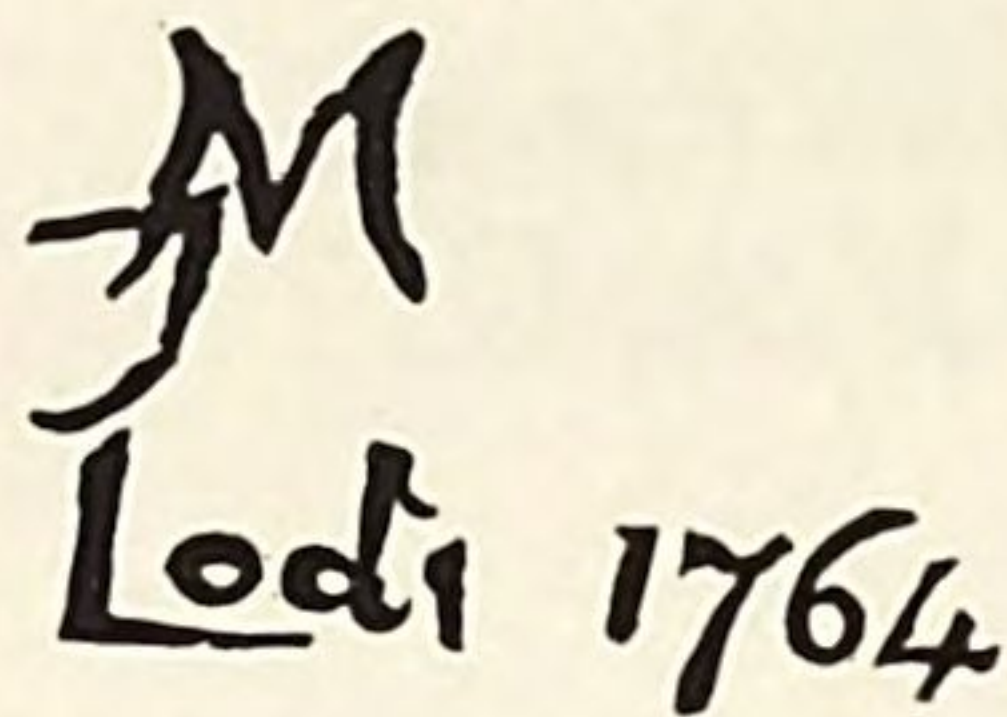
M. A. M

No. 466.

Plate : flowers in lapis blue on white ground. On a central label 'S^a M. Clara Fomenti S^a Chiara.' Pavia, circa 1710. Brambilla Collection. (Molinier.)

EF

LODI.



No. 467.

In Mr. C. W. Reynolds' collection were signed pieces. A large oblong dish, painted rather coarsely with a fish, fruit, &c.

M. Jacquemart records a piece signed with the name 'Ferret' 'Lodi'; the capital letters F. L. are also of the Ferretti *bottega*. Another with a monogram somewhat similar to that on Mr. Reynolds' example, but which is plainly composed of the letters *A* and *M*, and perhaps *C*. 'Fabbrica di Rosetti in Lodi' and 'Felix Crevani Fecit 1767' are quoted by Genolini.

PIEDMONT.

TURIN.

No. 468.



On a plateau painted with horses, birds, hares, &c., in blue on white ground, formerly in Collection of Marquis D'Azeglio; now by his bequest in the Museo Civico at Turin.

A nearly similar mark, the crown being separated from the shield of Savoy, is on a bottle in the British Museum painted in Chinese style.

The shield with the cross of Savoy and with or without the crown also occurs on pieces referred to by Jacquemart and Vignola.

1737
Fabbrica de
Torino




No. 469.

Marks of fabrique of Rossetti,
1737.

TURIN.

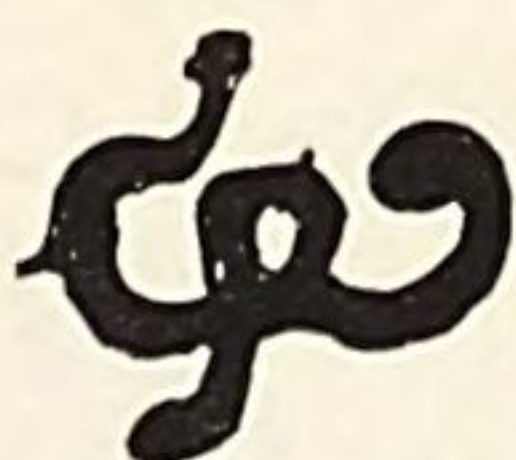
No. 470.

On a plate formerly in the Reynolds Collection, bequeathed by the Marquis D'Azeglio to the Museo Civico, Turin: subject a nude man carrying birds on a pole. Open work border. (Vignola, pl. 1, Fig. 1.)

*Fatta in
Torino adi
12 de setēbre
1577.*

No. 471.

Marks on wares of Turin of uncertain make.



T. T.G.

No. 472.

On table service, circa 1823, made by Borgano.

Borgano

No. 473.

On various pieces by Imoda.

Eredi Imoda.

No. 474.

On wares made by them.

Luigi Richard e C.

No. 475.

On a plate bequeathed by the Marquis D'Azeglio to the Museo Civico, at Turin. Subject Susanna at the bath. (Vignola, pl. 1, fig. 3.)

GRATAPAGLIA
FE: TAVR:

VINOVO.

No. 476.

Vinovo wares made by Dr. Vittorio Amadeo Gioanetti.



MONDOVI.

No. 477.

M · M ·

Mondovi nineteenth century wares, by Benedetto Musso.

No. 478.

B. G.

Ditto, by Giuseppe Besio.

No. 479.

M. A.

Ditto, by Annibale Musso.

STATES OF GENOA.

SAVONA.

No. 480.



On a pepper caster in the South Kensington Museum, 531. '68. Painted with figures of children and landscape in blue on white ground. (Savona, mark of Siccardi.) Seventeenth or early eighteenth century.



The five-pointed star variously executed, and with the S beneath.



No. 481.

On a plate in the South Kensington Museum, 4387. '57. A group of cavaliers and cupids in a landscape; blue and white. Reverse, the shield of Savona and S, a mark of Siccardi of Savona. Eighteenth century. Diam. 13¼ in.



No. 482.

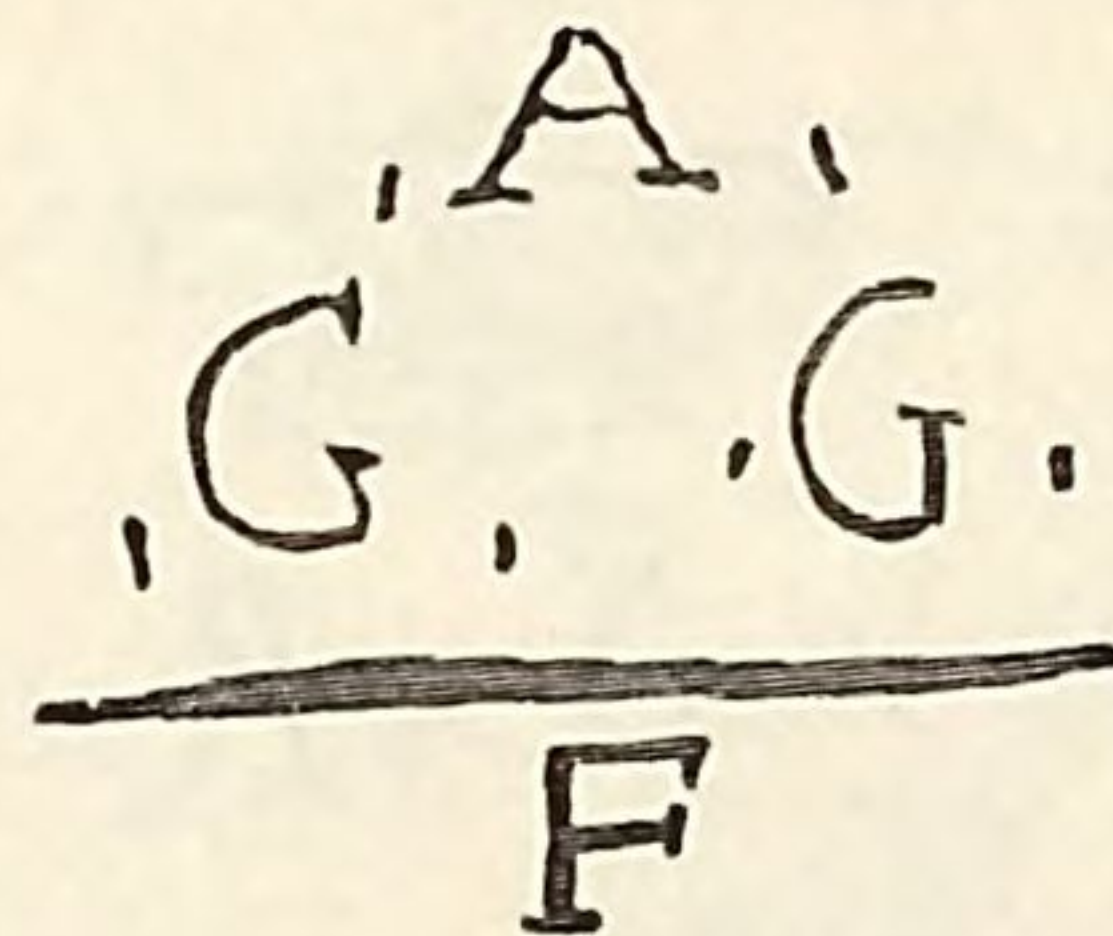
On a flat tazza, 430. '69, South Kensington Museum. Centre and border of blue scroll work on white ground; mark of Li Levantino beneath the foot. (Savona?)



SAVONA.

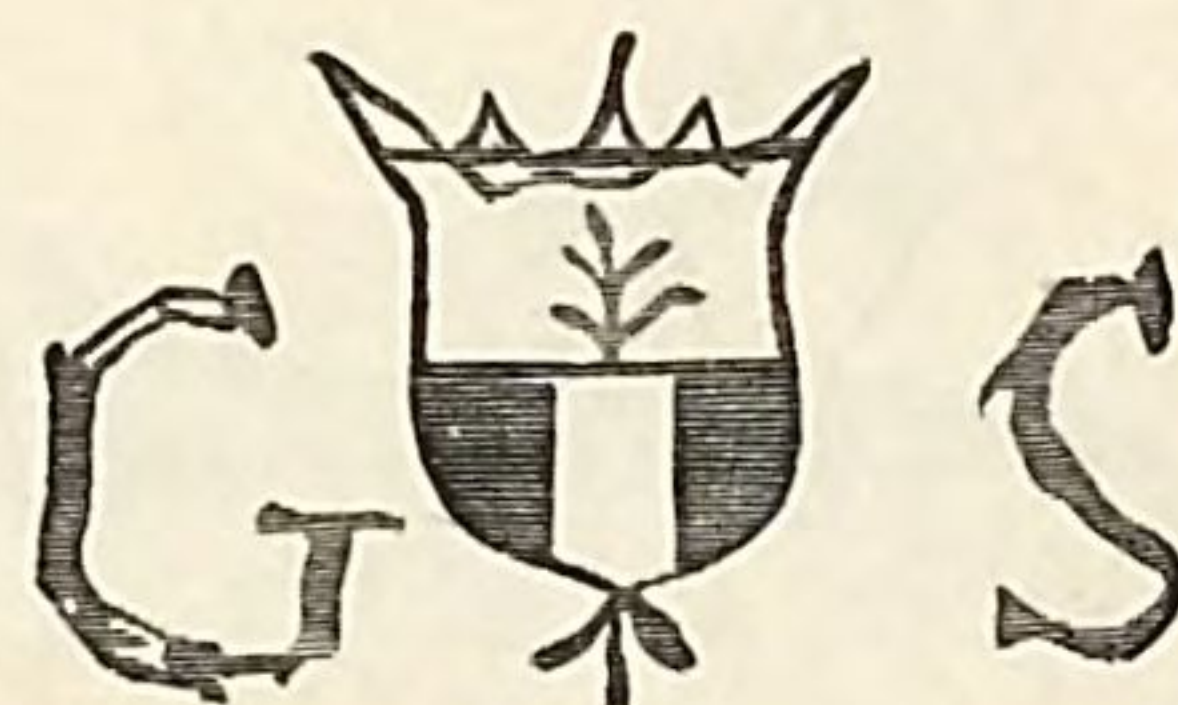
No. 483.

On pieces in the collection of the Rev. T. Staniforth of Storrs, Windermere.



No. 484.

Perhaps the mark of Girolamo Salomini.
A similar shield between the letters B and A is on a saucer in the British Museum in Chinese style.



No. 485.

On a dish, painted with figures in blue on the white.
(Chaffers.)



No. 486.

A mark greatly varied, that of Levantino of Savona. (Vignola.)



No. 487.

On a centre of a plate, K. 2310, in the Kuntsgewerbe Museum, Berlin. Subject the toilet of Venus, inscribed on the reverse

*Dedicata all' ill^o sig^r e mio oser^{mo} il
cav Benedetto Luti pittore di sua maesta
cesarea roma.*

*Agostino Ratti suo servo e scolare fece
in Savona anno 1720 a 10 decebre.*

No. 488.

Mark of Agostino Ratti, of Savona. (Vignola.)



SAVONA.



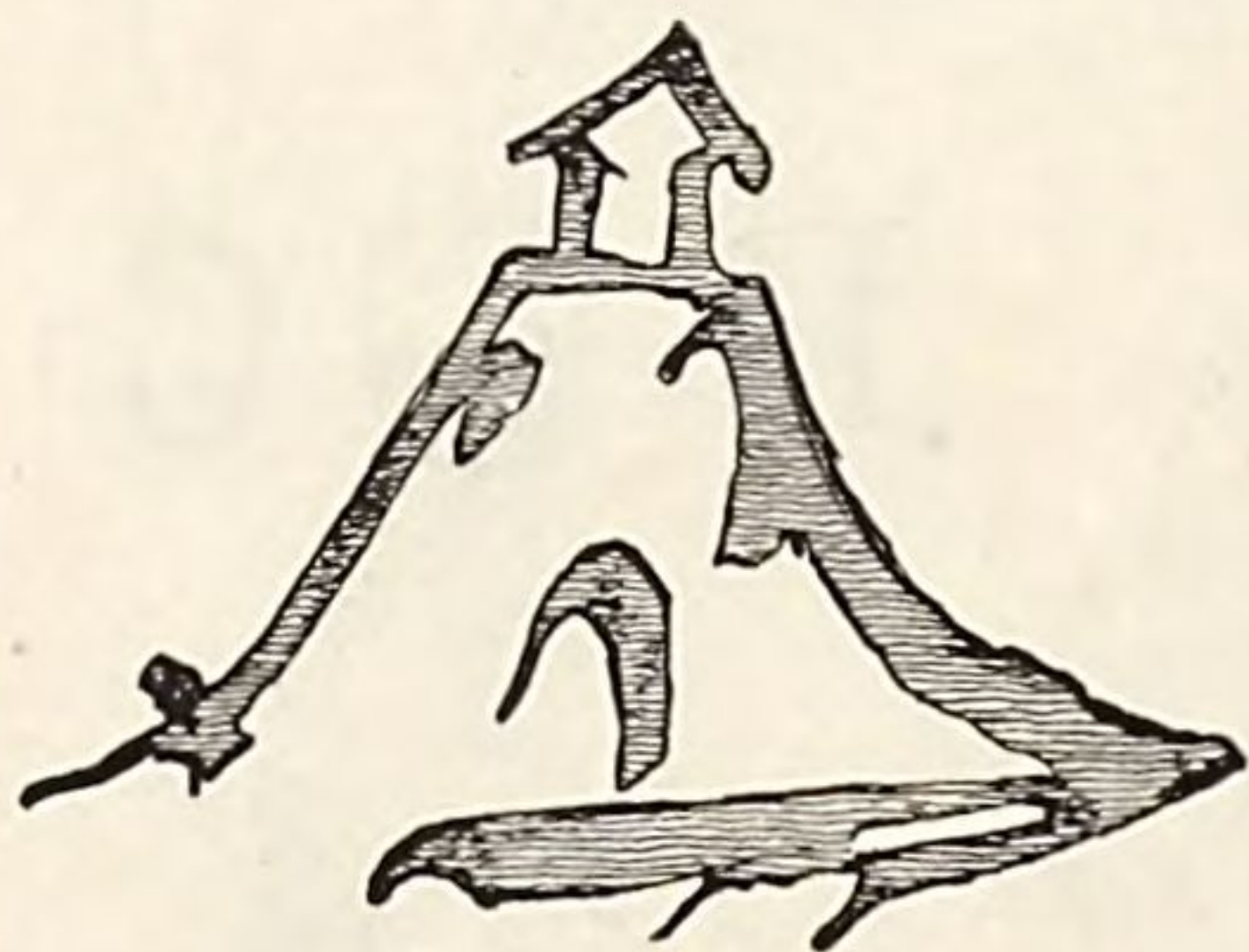
No. 489.

Mark of S. Rubatto.



No. 490.

Marks of Chiodo. The Trumpet, better defined, occurs on a jug in the British Museum, painted in Chinese manner and having silver mounting, dated 1667.



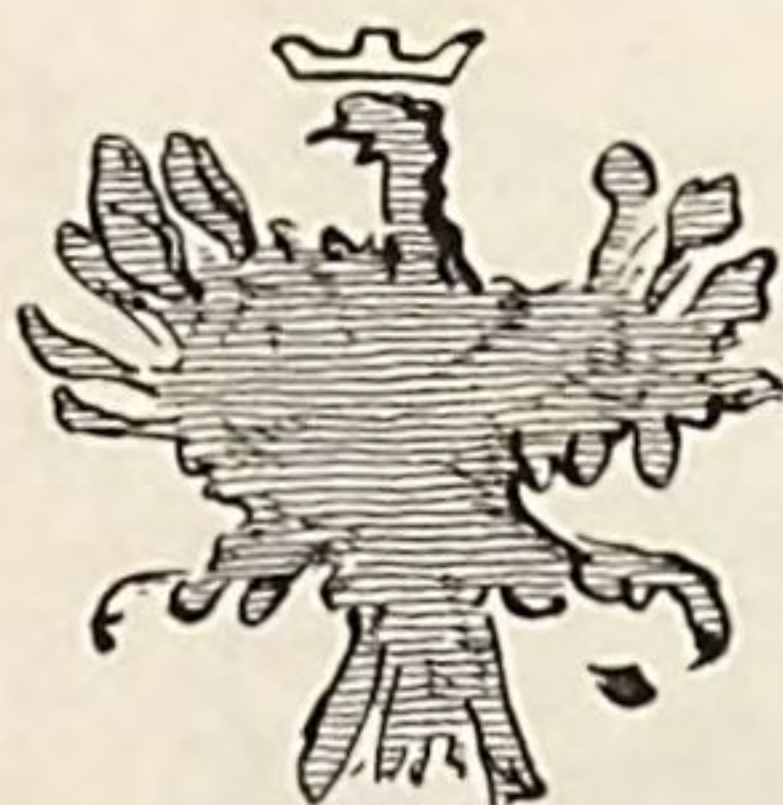
No. 491.

A mark of Bart^o Guidobono: is much varied. (Vignola.)



No. 492.

Other marks of Guidobono.



No. 493.

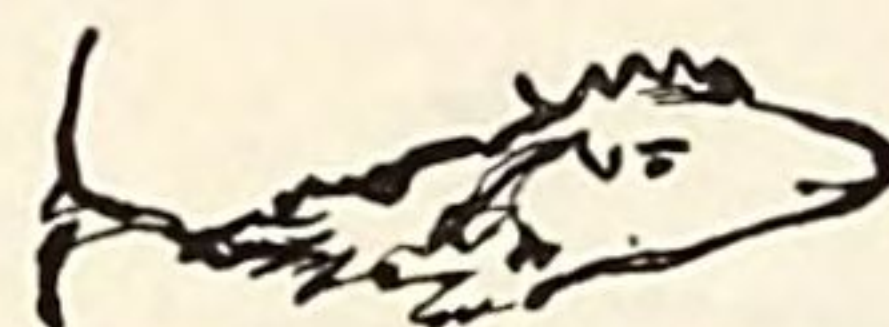


Mark of G. Salomone. This, in larger manner, occurs on a dish in the British Museum from the Edkins Collection. Mars, Venus and Cupid painted in blue. See Chaffers for other examples.

SAVONA.

No. 494.

A mark of Pescetto.



No. 495.

A mark of Folco: is much varied.



BARTOLAMEO

BOTERODI

No. 496.

On a plaque: descent
from cross, modelled in
bas relief and coloured in
sombre blue. Collection
Reale, Pavia.

SAVONA FECI

1729. di. Tore

No. 497.

A mark of Siccardi.



No. 498.

On two jars, D'Azeglio Collection, Turin.

MBorelli

Invent: pinx:

A. S. 1735

Jacques

Borelli

Savonae

1779.

No. 499.

On vases painted in green camaieu.

SAVONA.



No. 500.

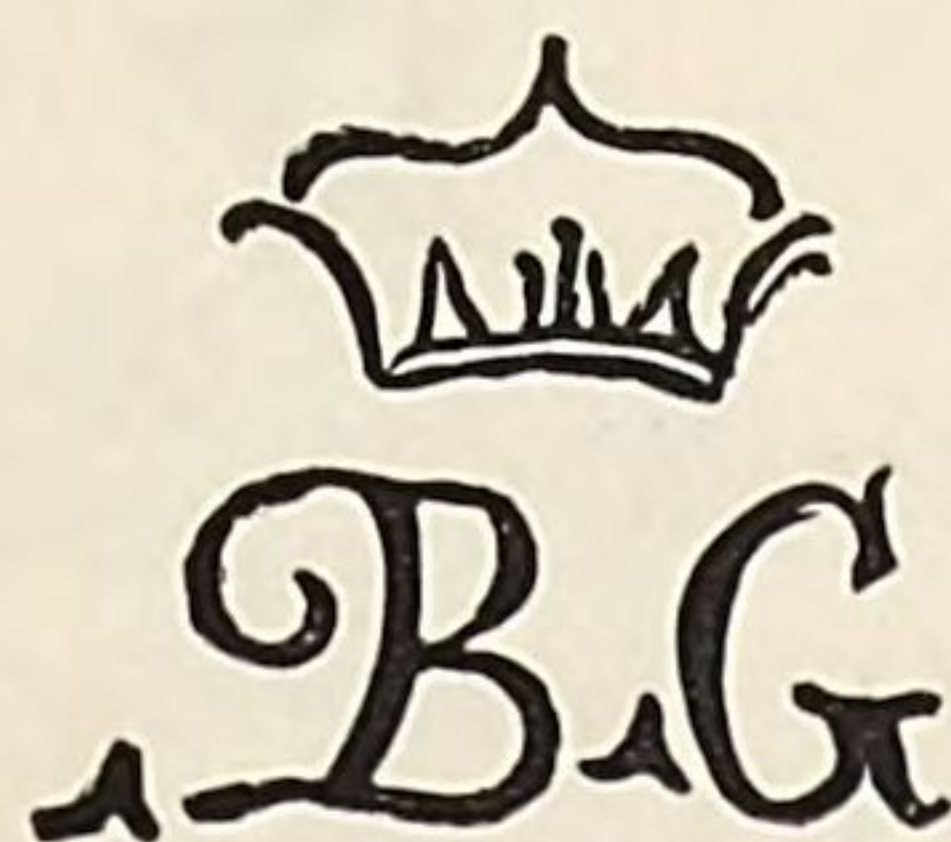
A mark of Albissola.

We are reproducing but a small number of leading marks, found on the later wares of Savona, as of the Neapolitan and Castelli furnaces, confessing that we cannot rise to that estimation of their artistic merits which we read in their local historians. The work of Sig. Giovanni Vignola¹ for the former, gives several pages of marks and their varieties used by the many fabriques of Savona.

Sig. Vincenzo Bindi's work on Castelli² is another instance of such extreme laudation of local production, that, to quote one of the last criticisms written by the late M. A. Darcel³, is 'une admiration enthousiaste qui nous fait un peu sourire.' These ceramic productions of the last century are, for the most part, little more than wares of ordinary handicraft production and of varying excellence as such; they were made in many parts of Italy, but cannot, except in a few rare instances, be looked upon by the connoisseur as of high artistic importance. The marks on many such are also given with more or less accuracy in Sig. Genolini's 'Maioliche Italiane.'

NEAPOLITAN STATES.

NAPLES.



No. 501.

On pharmacy vases referred to by Jacquemart and Marryat signed *Fran. Brand Napoli casa Nova*, 1654.



No. 502.

Beneath pharmacy vases signed *Paulus Franc^{us} Brandi*, pinx 68 +

¹ *Sulle Maioliche e Porcellane del Piemonte &c.* Torino, 1878.

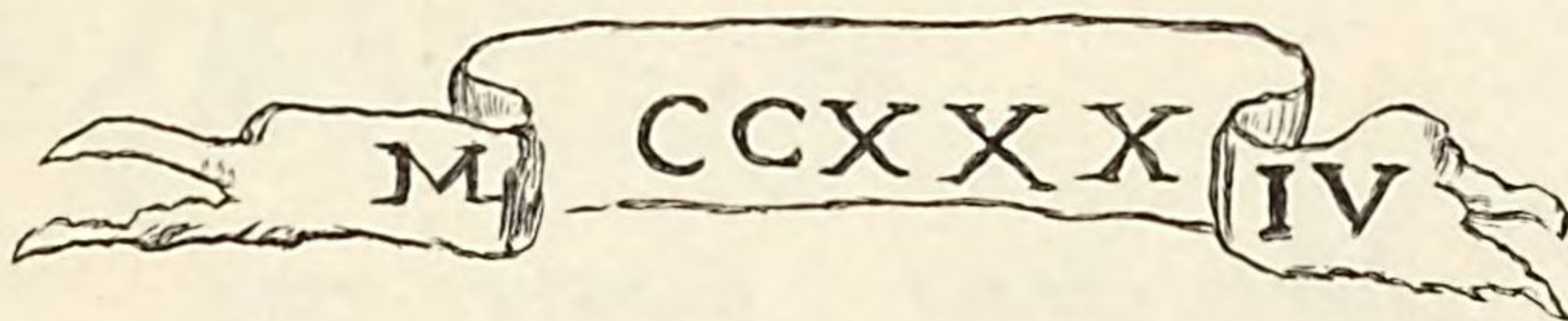
² *Le Maioliche di Castelli.* Napoli, 1883.

³ *Gazette des Beaux-Arts*, vol. vii. 3d. pt., p. 142.

NAPLES.

No. 503

Is from a noble dish which was brought to England by Signor Castellani. The subject a battle, vigorously painted with border of scroll and other ornament. The signature of the artist, Carlo Coccorese, is on a stone in the foreground of the subject, the date is on the border, where the initials are repeated. On the horse trappings is the double C, similar to that impressed on the Buon Retiro porcelain, and surmounted by an open crown.



No. 504.

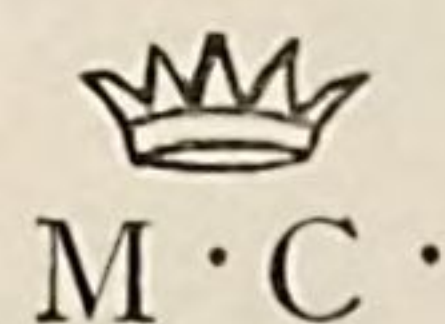
Mark of the Del Vecchio fabrique.

F. D. V

N

No. 505.

On a fine plate. Cavaliers, &c., all in relief. Parpart Collection. Mark on reverse.



PALERMO.

No. 506.

*Fatto in Palerma. 1606*On *albarelli* from the Davillier Collection,
now at Sèvres.IACOVO . CEFALI
DINE CASTRO
LAFELICE IN HV
RACIALLI. 1617.GIOSEPPE : PIRA
INA : DINE CATRO
LA PINSE.

No. 507.

On a globular vase
formerly in the Castellani
Collection.Hyraci or Hyracialli,
near Palermo.*Hopera facta di M^o Antonio**Brandi in Caltagirone anno 1779.*

No. 508.

On a pharmacy vase.
(Corona.)*Foanni Saldo Collesano*

No. 509.

On a pharmacy vase. (Corona.)

CASTELLI.

C . A . G . pi :

No. 510.

Initials of Carl Antonio Grue.

*D. Francisci Antonii**Xaverii Grue. 1735.*

No. 511.

On a large vase in the Museo di San Martino,
Naples.

L . G . P :

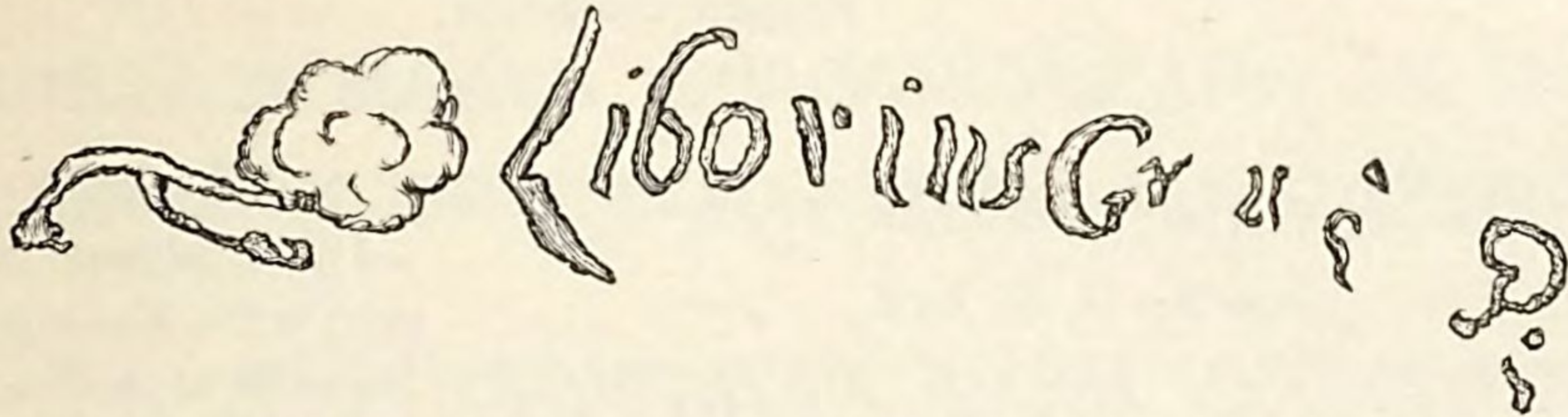
No. 512.

Liborio Grue. On a plate, subject Poly-
phemus and Pan. Border of Genii. Castellani
Collection.

CASTELLI.

No. 513.

On a bowl and cover. Nude figures after the Caracci. South Kensington Museum, 13. '67.



No. 514.

On an oval plaque in the British Museum. Sacrifice of Noah, from Lord Hastings' Collection.

Grue. p.

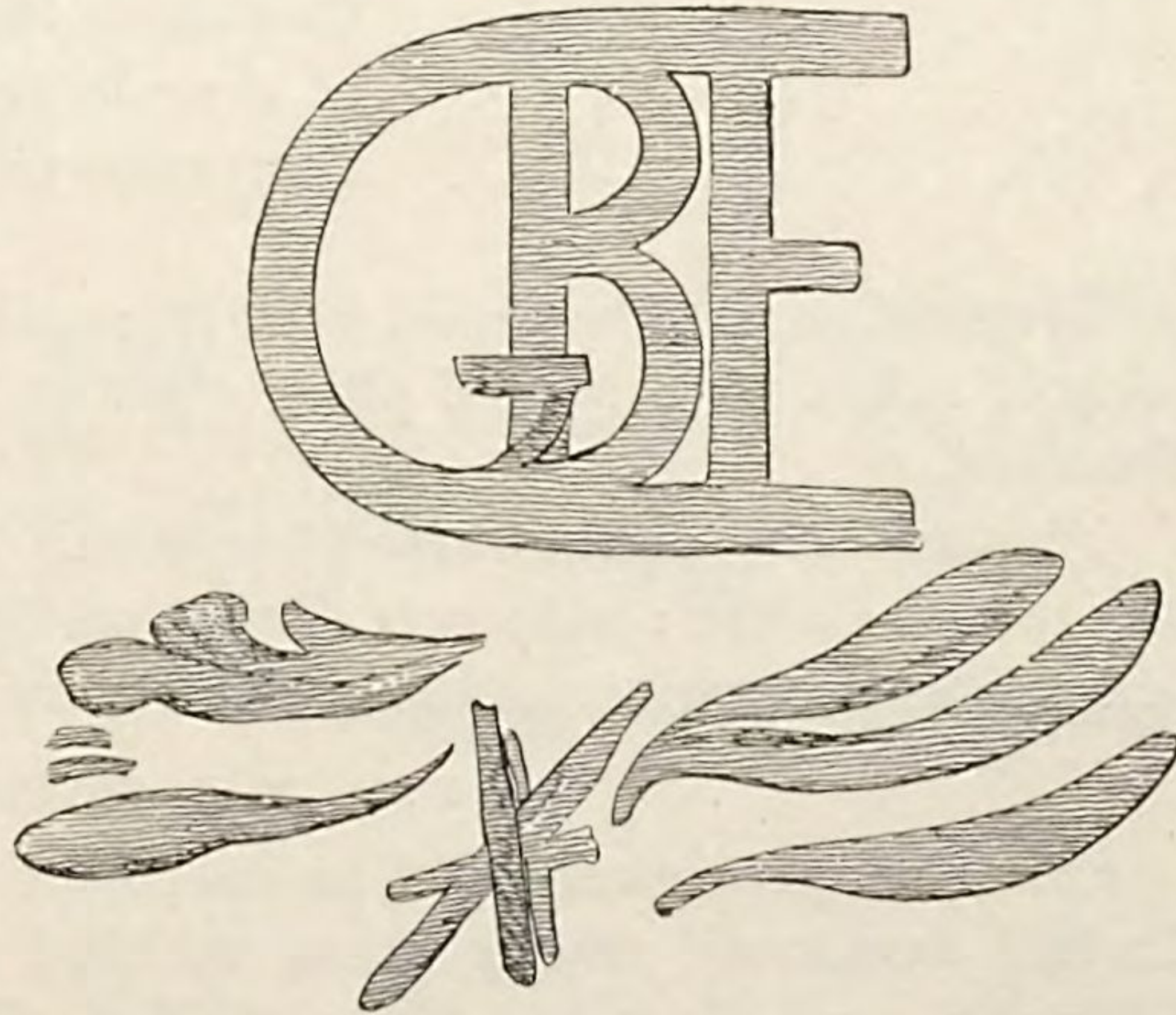
No. 515.

The mark probably of a member of the Grue family.

R. P. 1757.

No. 516.

On plates with battle scenes: borders of Cupids among scroll work. Edinburgh Museum: probably reads Bernardino Gentile Fece.



No. 517.

On a crucifix inscribed and so signed.

Benardino Gentile. 1670.

No. 518.

Marks on pieces by Carmine Gentile.

*C. G. P.**C^{ne}. G^{le}. p.*

CASTELLI.

No. 519.

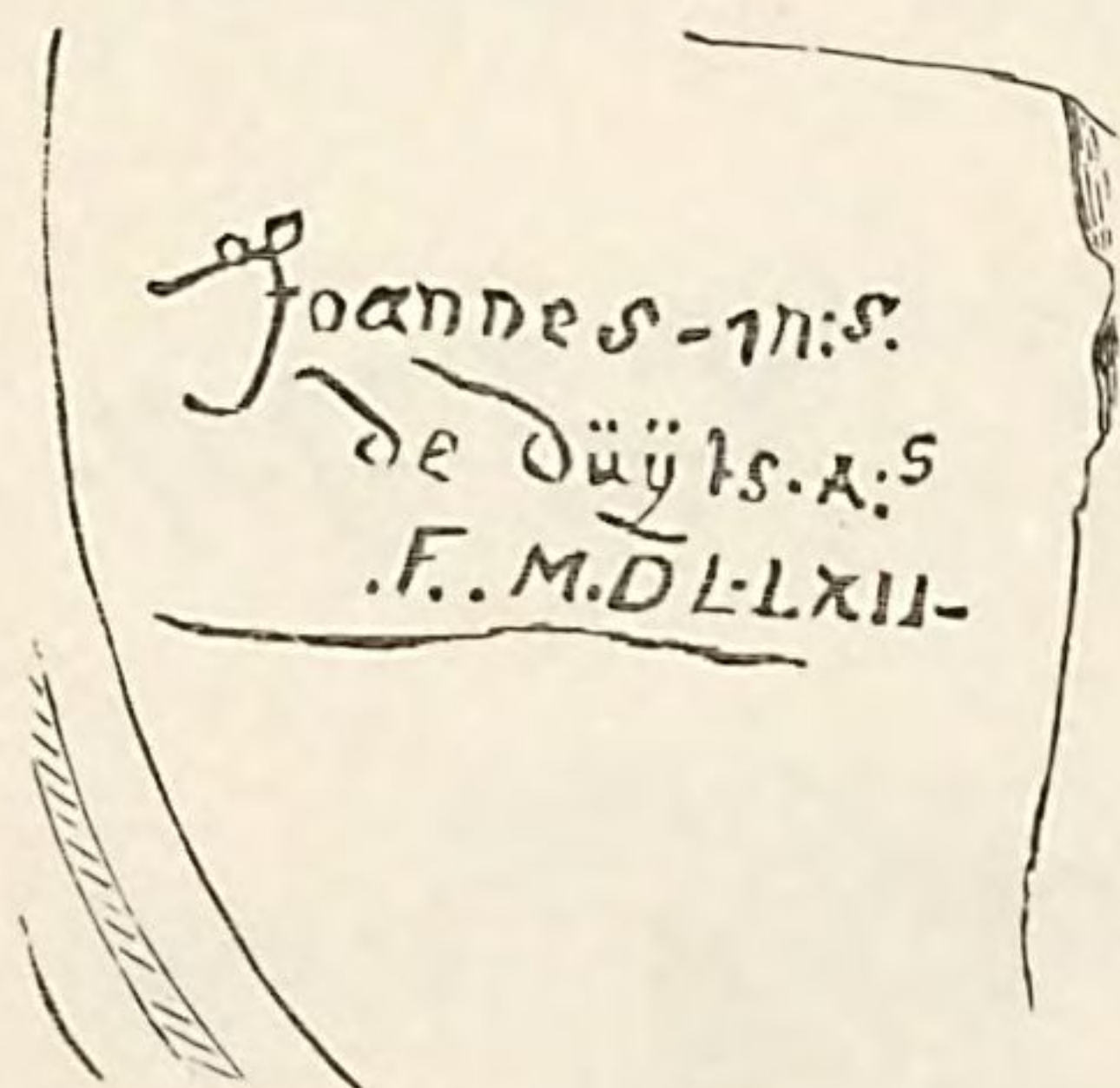
Gentili. p.

On a saucer. Triumph of Amphitrite.
Parpart Collection.

No. 520.

*G. Rocco de Castelli 1732**(Inscribed on the face)**D.N.N.A.S. IN BENE VRBANIA**(probably the owner's name.)*

On a plaque No. K.
2197 in the Kuntsgewerbe
Museum at Berlin.
The Baptism of Christ.
Signed on the reverse.



No. 521.

This signature occurs on a piece formerly in the possession of Monsignore Cajani, and since sold at Rome (Collection Scalabrini), March, 1888. It is cleverly painted, somewhat in the manner of the Castelli or the later Sienese pieces, with the subject of the education of Bacchus; a group of Satyrs and Satyresses gathering grapes, &c.

Dennistoun, in his *Dukes of Urbino*, in a footnote to page 391 of the second volume, refers to a signed plate, then at that city, and belonging to the Canon Staccioni.

This probably is the same plate which M. Émile Molinier made note of in the Museum at Urbino: subject a female carried on a litter before a king. He states that it is in the manner of the Castelli wares, and signed on the face of the piece

F. M. DOIZ . FIAMINGO . FECIT.

Other names are recorded as on pieces ascribed, with every probability, to the Castelli furnaces; among them we find the *Capelleti* and *Fuina*; *Luc. Ant° Ciañico*, p. 1733 (Jacquemart); and *Math. Rossetti*.

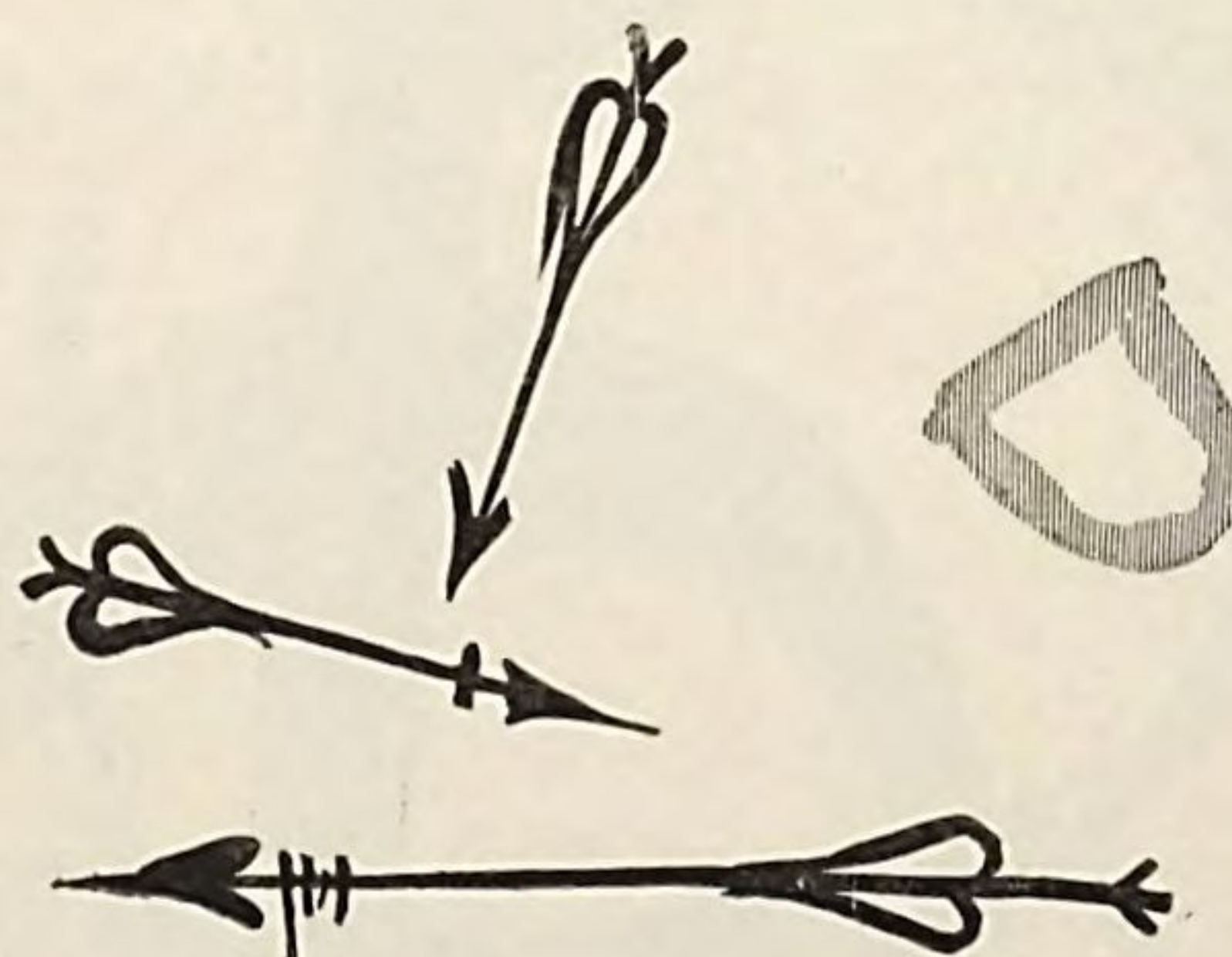
UNCERTAIN MARKS AND MONOGRAMS ON PIECES UNKNOWN OR INSUFFICIENTLY DESCRIBED.

It is to be regretted that the majority of the following marks and monograms, taken in facsimile from pieces then in various collections, many of which have since changed owners, are now uncertain, the memoranda attached thereto having been mislaid. The want of sufficient data which might enable us to attribute these marks to particular artists or fabriques with any degree of accuracy has led us to prefer the more unsatisfactory, but perhaps better course, of placing them together as uncertain, in the hope that they may be recognized, and eventually classified correctly.

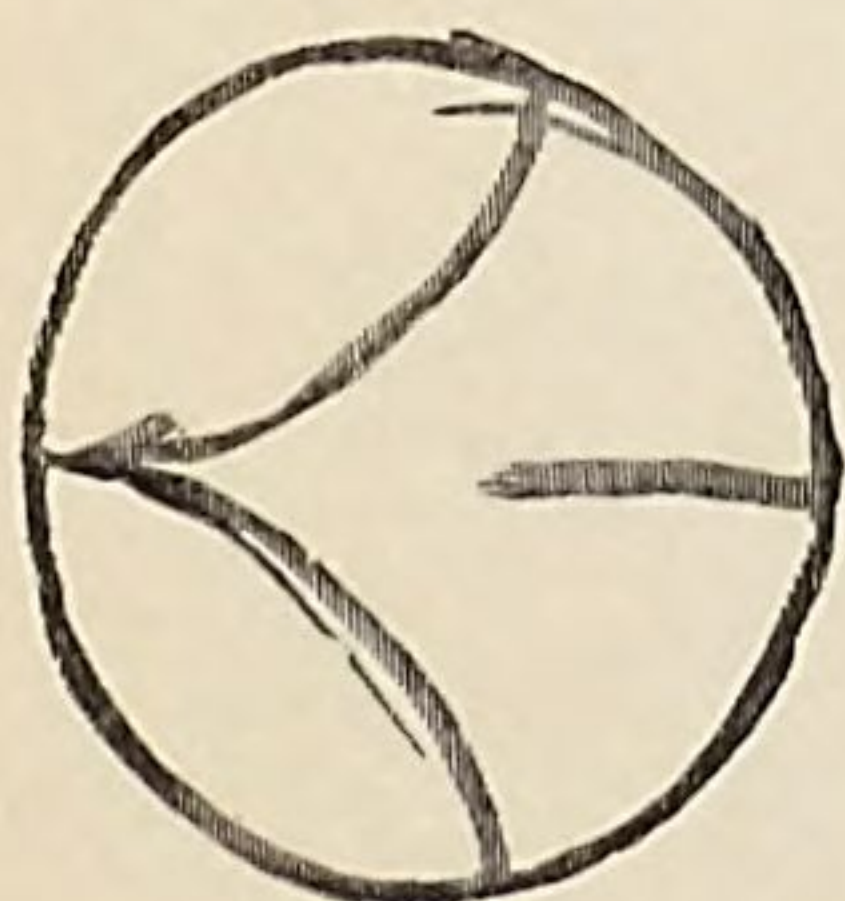
Many of the following occur upon pieces unknown to the writer, or of which he has only information of doubtful authority.

No. 522.

The arrows upon No. 522 have the appearance of being painted in colour, while the paler lozenge, or letter D, is probably in lustre. (Perhaps Diruta.)



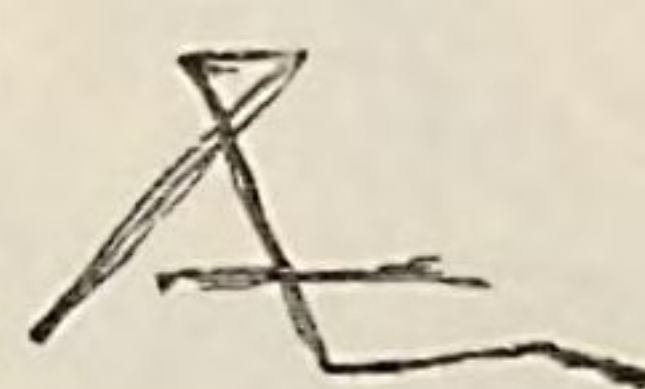
No. 523.



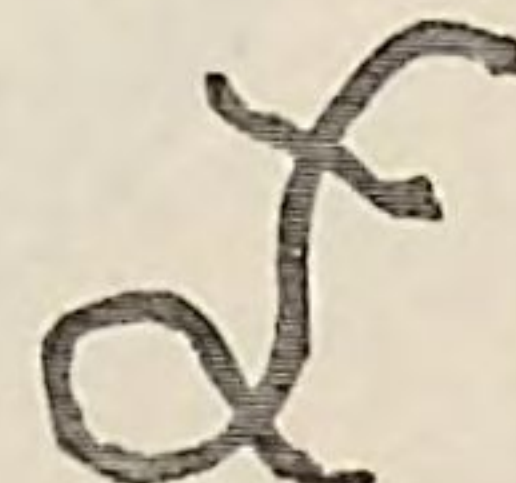
No. 524.



No. 525.



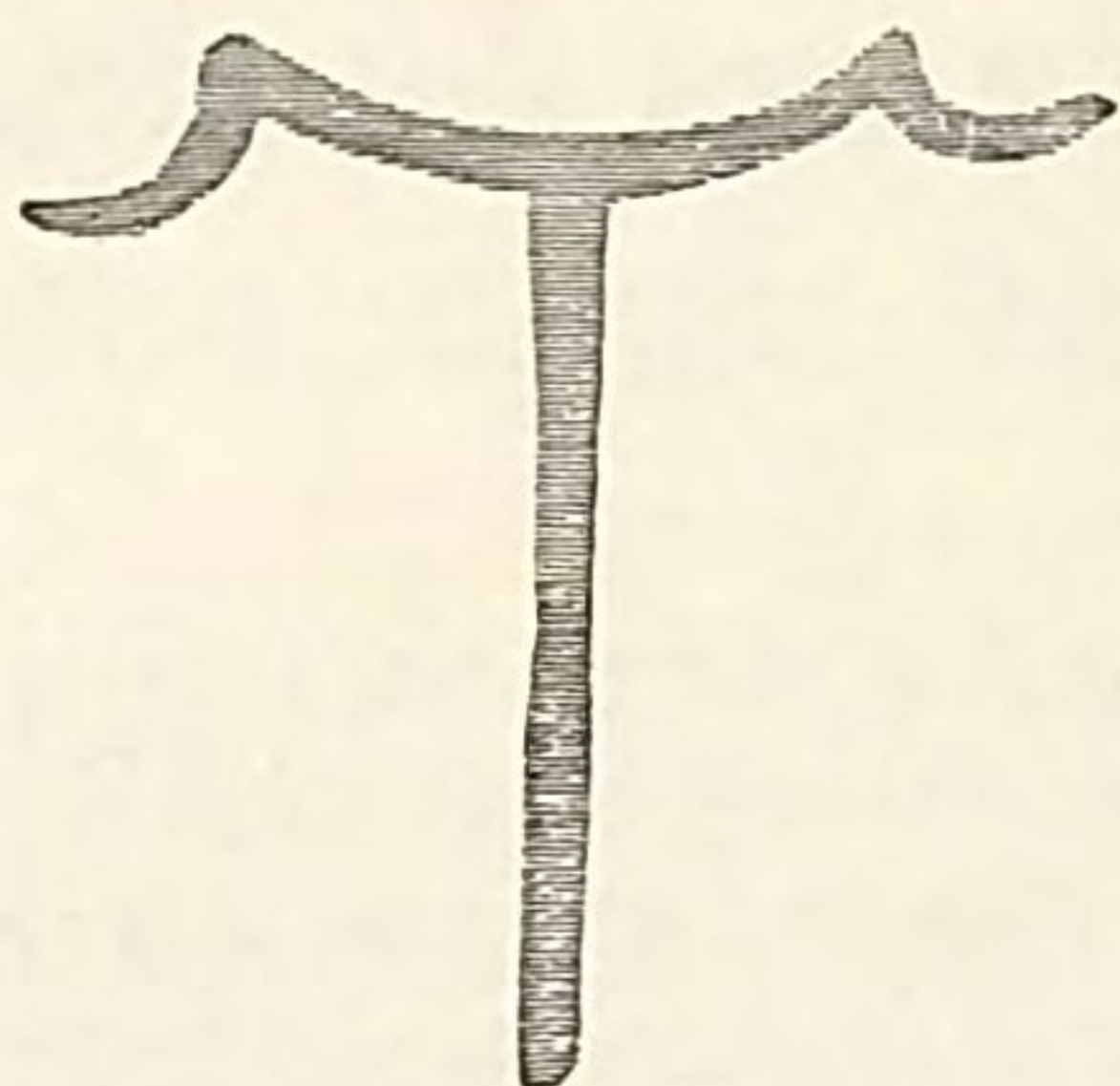
No. 526.



UNCERTAIN MARKS.

Nos. 527 to 531 are perhaps executed in lustre colour.

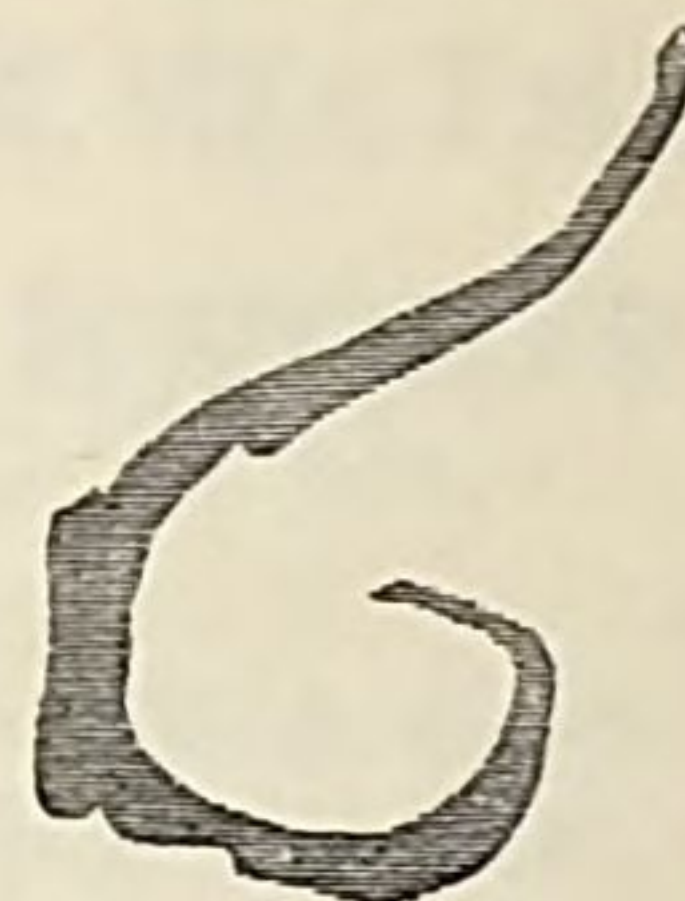
No. 527.



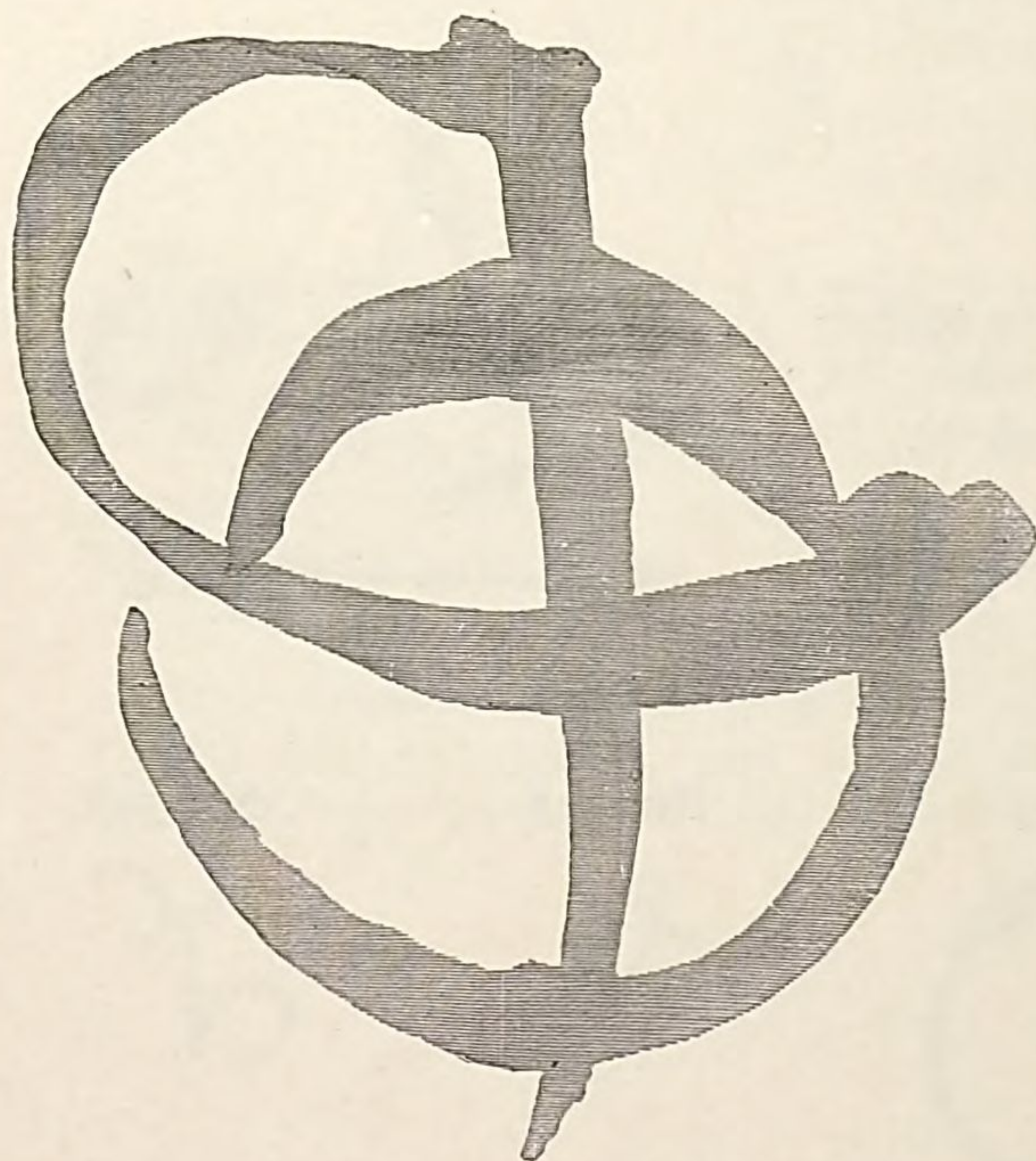
No. 528.



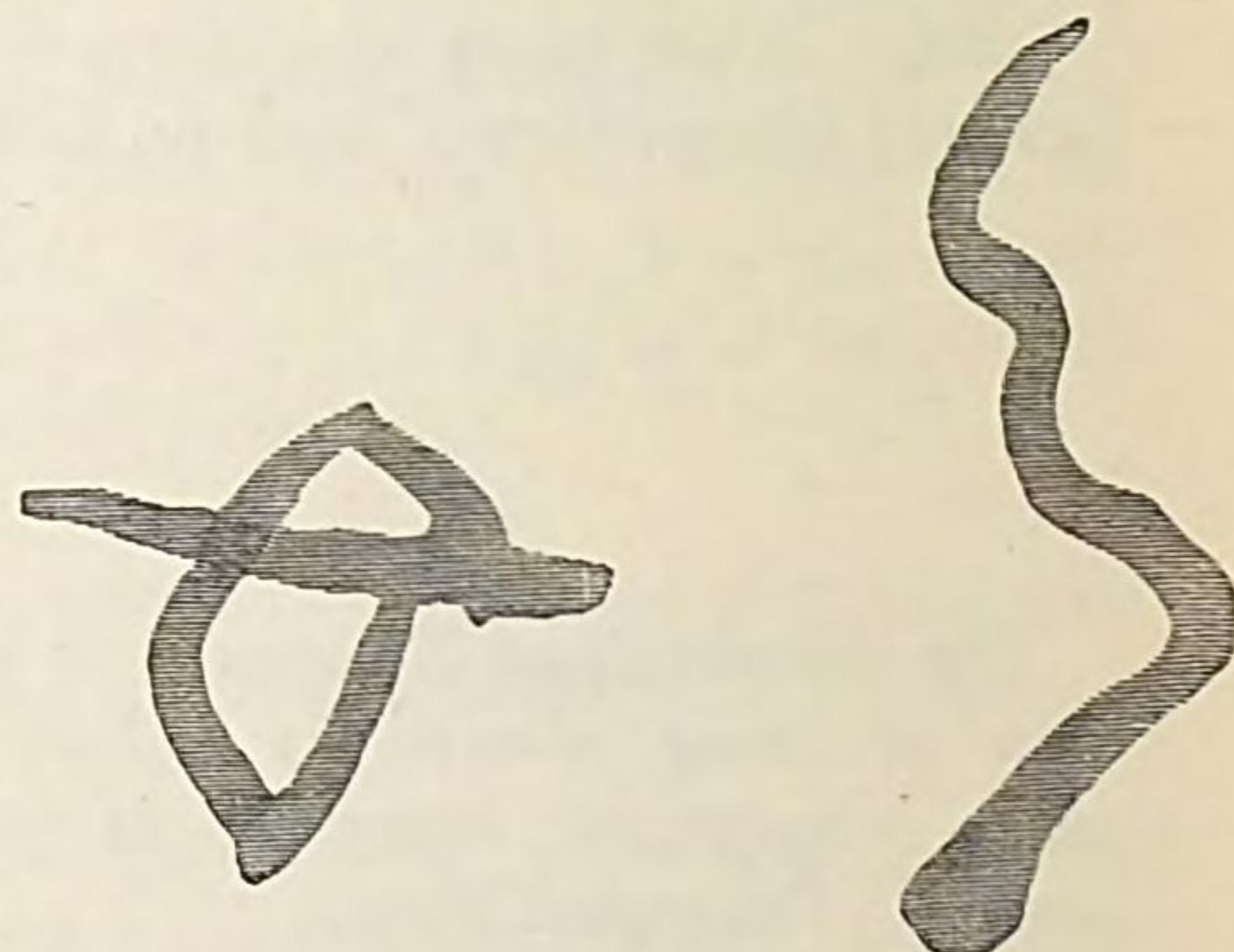
No. 529.



No. 530.



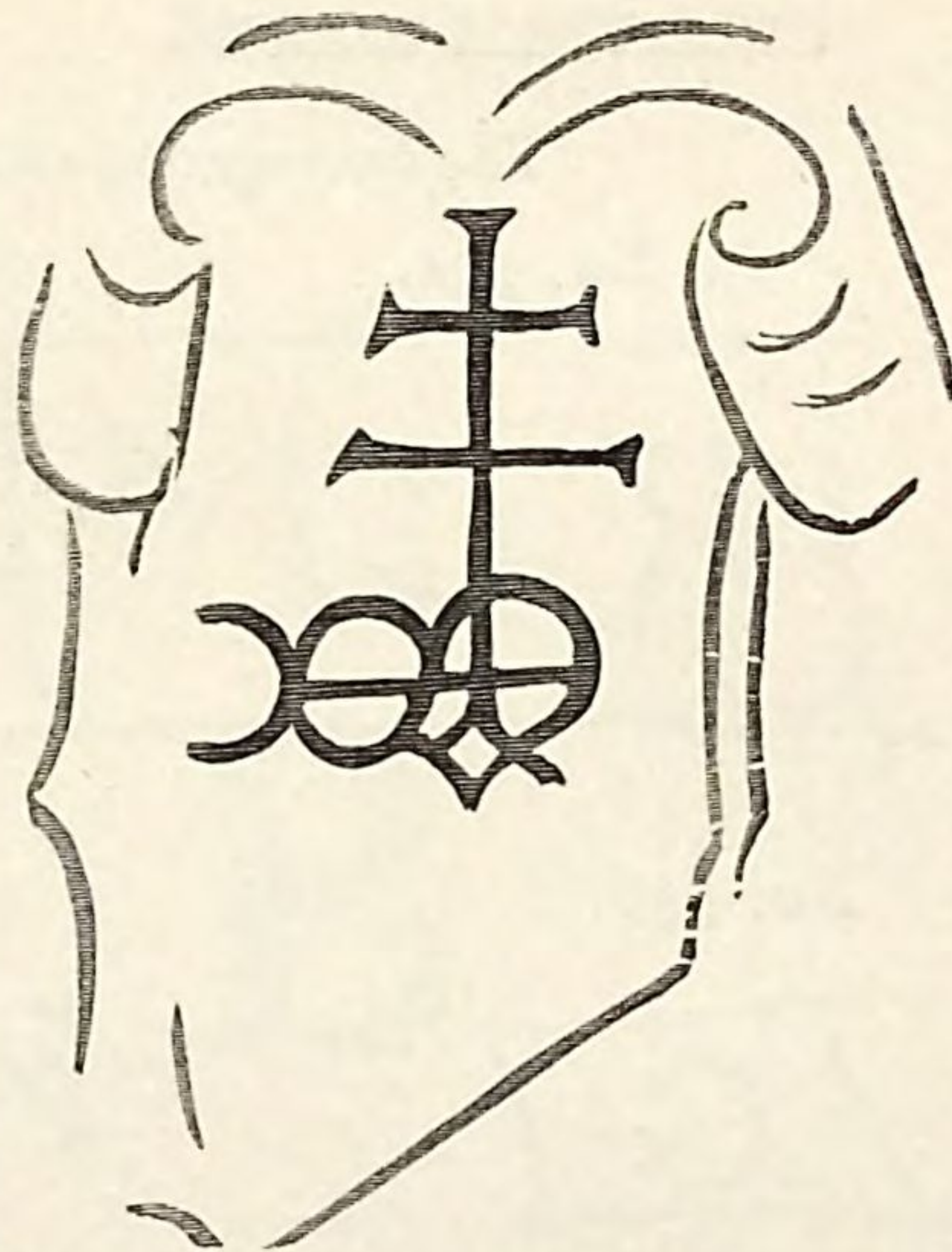
No. 531.



UNCERTAIN MARKS.

No. 532

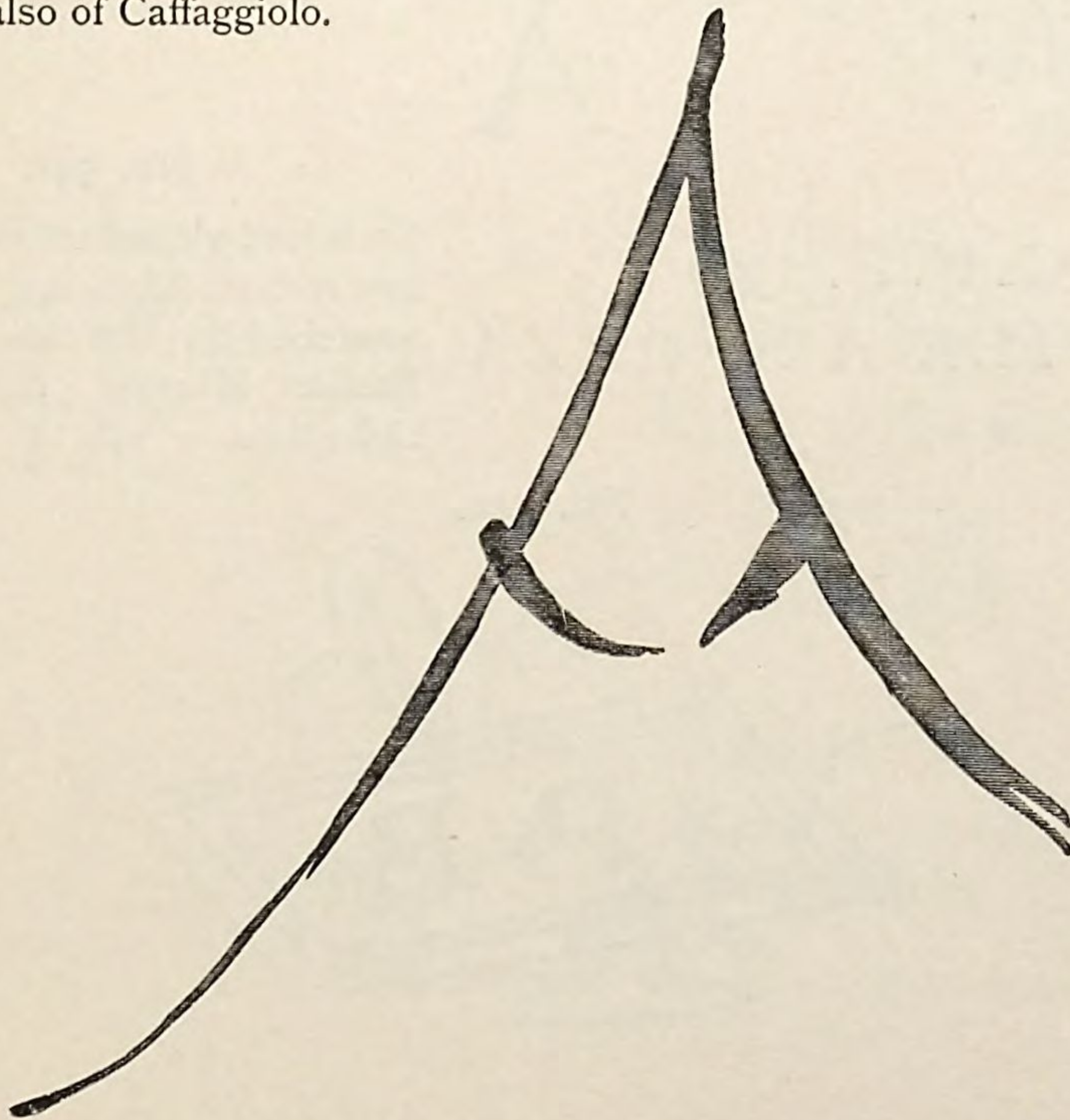
Is probably a monastic or other owner's mark, or a pharmaceutical emblem.



No. 533.

On a plateau in the South Kensington Museum, 1761. '55. Interlacings terminating in leaves, and acorns in yellow shaded with orange on dark blue ground; central medallion with a figure of Justice. About 1600-1620. Diam. 18 $\frac{3}{4}$ in. (Bernal Collection.)

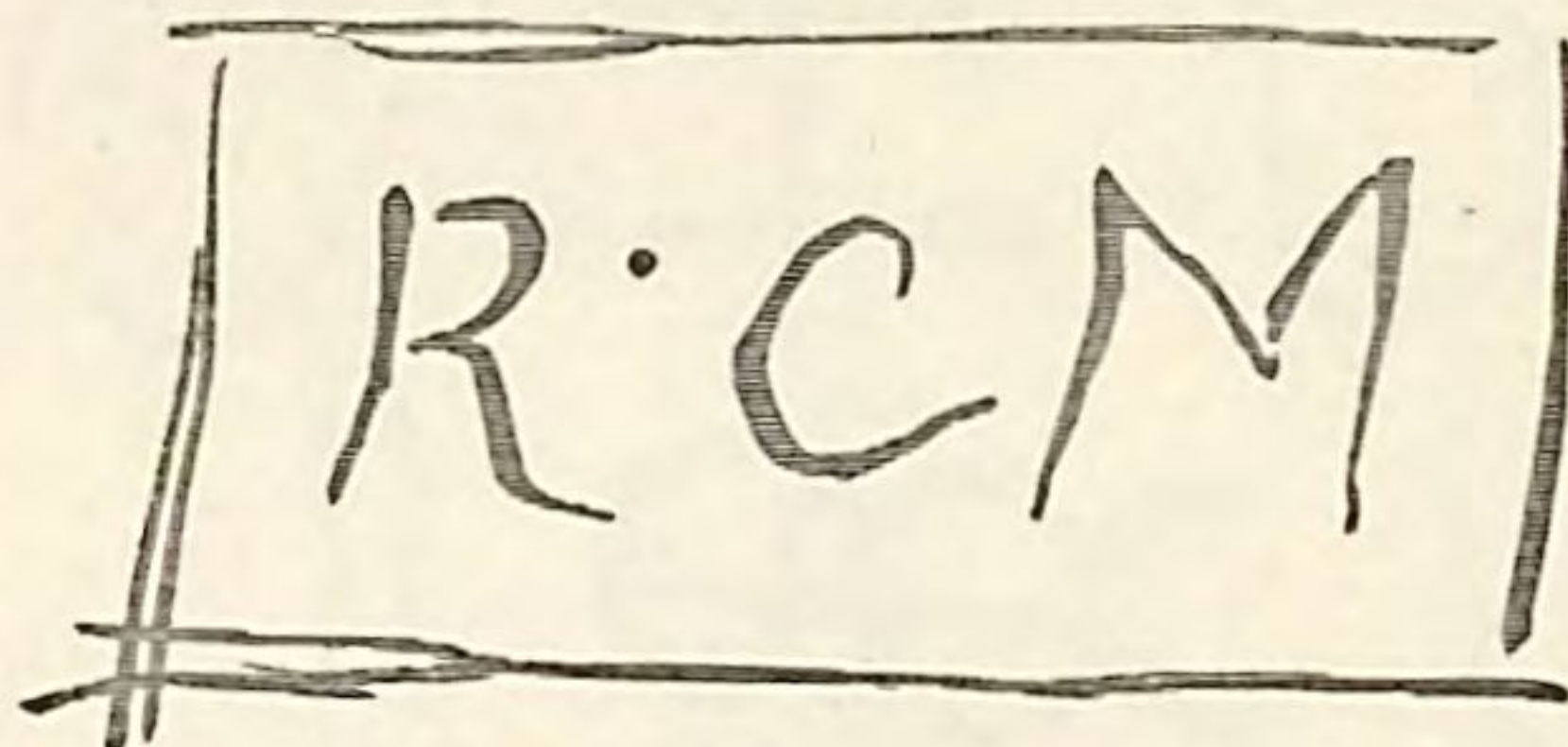
It has some of the characters of the Diruta and Viterbo wares of the later period, as also of Caffaggiolo.



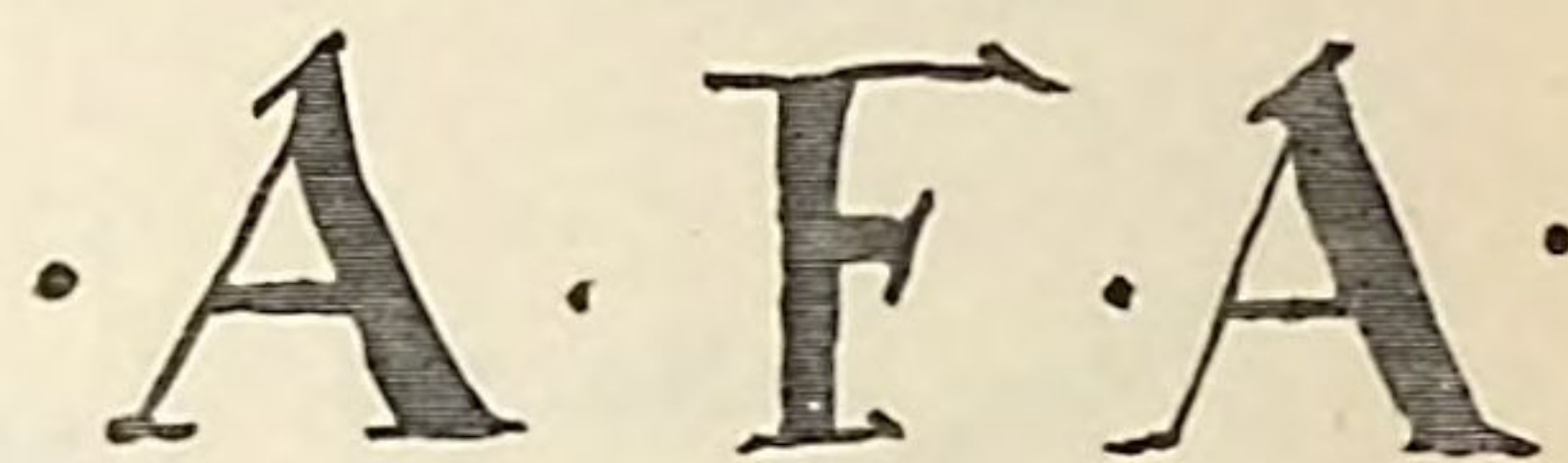
UNCERTAIN MARKS.

The monograms which follow are probably in colour.

No. 534.



No. 535.



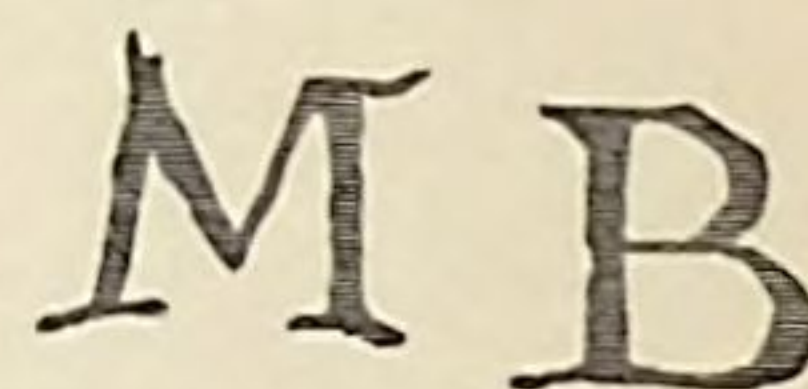
No. 536.



No. 537.



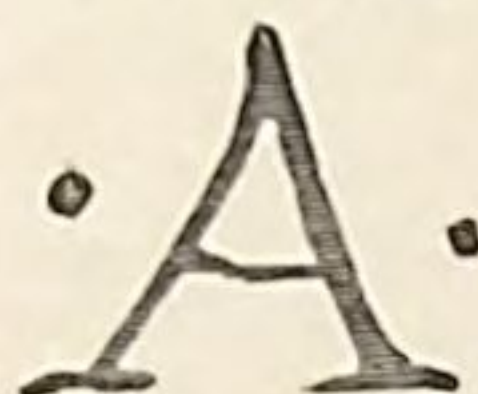
No. 538.



No. 539.

A nearly similar letter is on a piece in the Pesaro Museum. (Urbino ?) Molinier M. I. en. I. p. 108.

No. 540.

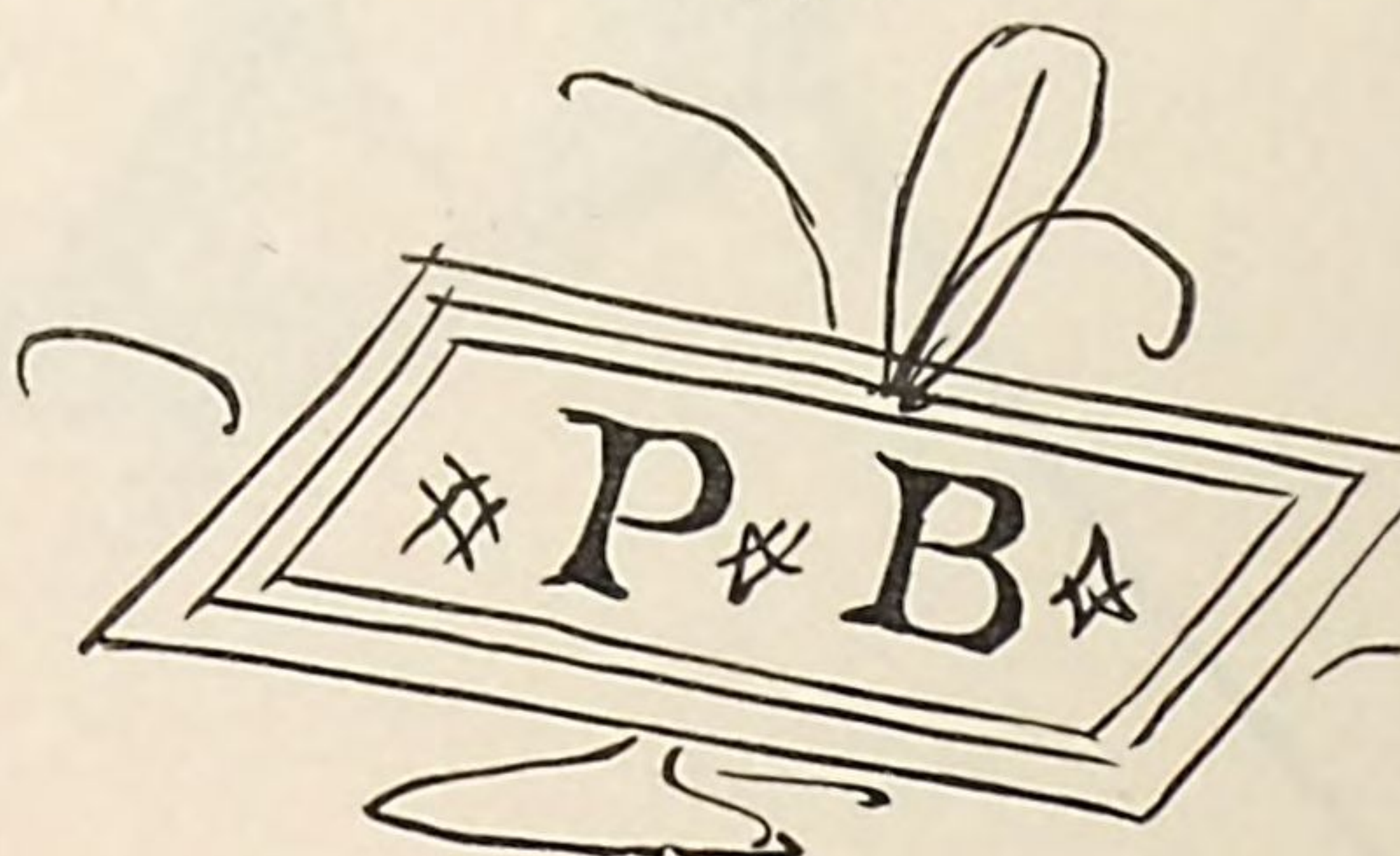


No. 541.

On a lead glazed inkstand formed as a foot, shield of arms, inscription scratched into the moist clay. In British Museum from Spitzer Collection.

G. F. F. 1560
PICIVILE. A. SFORZA

No. 542.



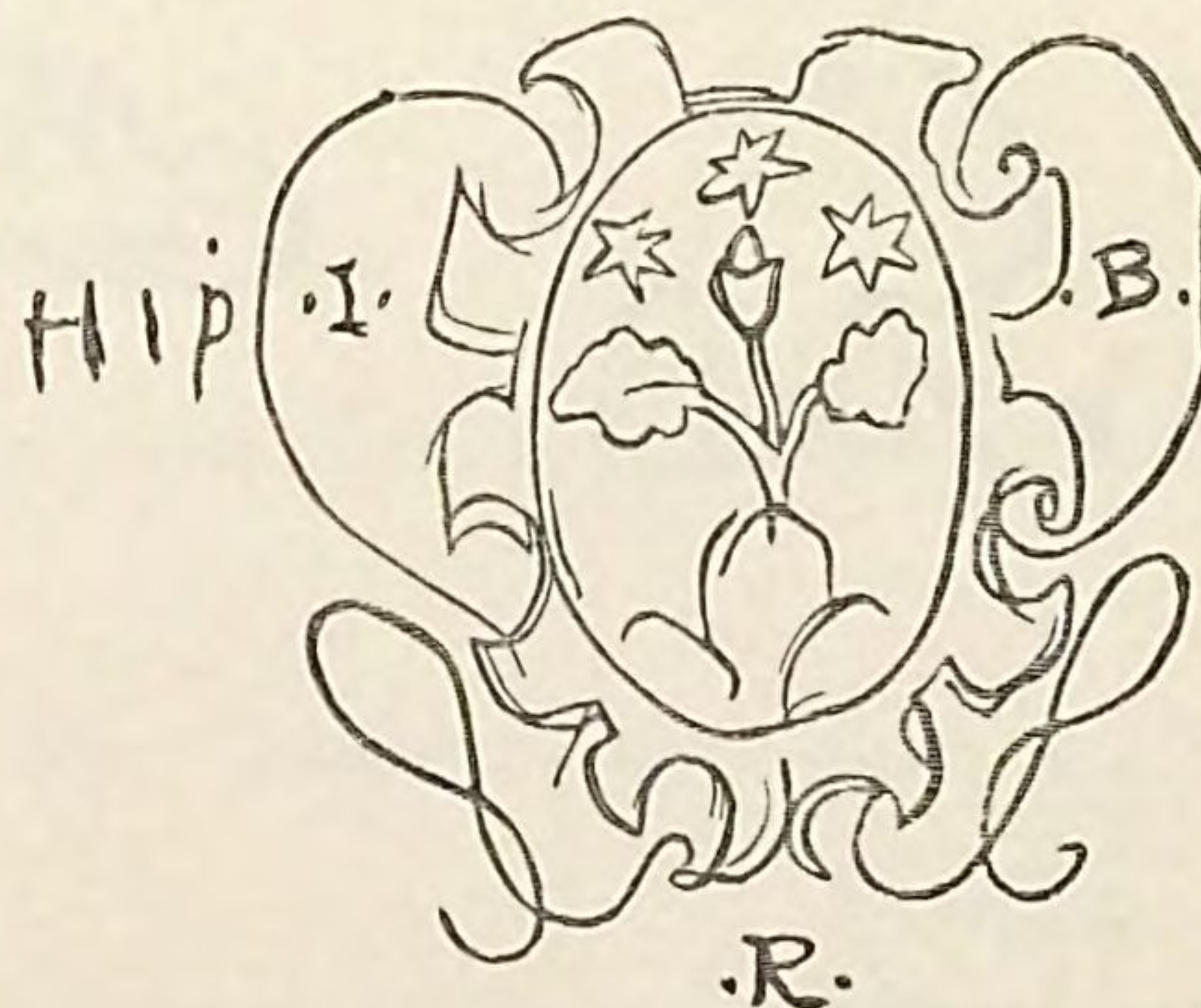
UNCERTAIN MARKS.

No. 543.

RE
M · B · B ·

No. 544

We should be disposed to consider this as the shield and initials of the owner of the piece.



No. 545.

1540

TÆ

No. 546.

1547

ESIGNE

T · Z

No. 547.

1551'

S · A

UNCERTAIN MARKS.

No. 548.

On a plate in the South Kensington Museum, 5756. '59. A stag hunt with landscape background painted in dull blue on the white ground.

GEO: BATT. MERCATI

1649

Carefully executed, apparently from a print or drawing by Sadeler or other artist of the German or Dutch school; but the signature at the back would denote that it is either the handiwork or from a drawing by Mercati, an artist of the school of Pietro da Cortona, referred to by Lanzi.¹ He was of Città S. Sepolcro, and produced works in that city, at Leghorn, and elsewhere.

No. 549.

SMB

No. 550.

GM

Perhaps the monograms of Giov. Batt. Mercati, whose name is inscribed on No. 5756. '59 in the South Kensington Museum.

SL
1618

↑
X

No. 551

Is from a piece which belonged to Mr. Falcke. (Chaffers.)

C.F.

No. 552.

May be from a vase No. 615 in the Delsette catalogue, and perhaps of Castelli.

No. 553

Fabrica di
Bonpencier

WORKS CONSULTED

OR

CONTAINING REFERENCES TO ITALIAN AND SPANISH MAIOLICA
AND ENAMELLED FAÏENCE, AND TO THE WARES OF PERSIA,
DAMASCUS, RHODES, ETC.¹

BARREYROS :

Chorographia de alguns lugares. 4to. Coimbra. 1546.

*BASSAGIO, J. B. :

Commentario della fabbricazione di Stoviglie presso Bassano. 8vo. Bassano. 1861.

Beautéz de la Perse. 1665. Ed. Paris. 1673.

BECHE, SIR HENRY DE LA, and TRENHAM REEKS :

Catalogue of the Museum of Geology. 8vo. London. 1855. S. K. 2nd ed.
1871. S. K.

BEUTER, DR. P. ANTONIO :

Cronica Generale di Spagna, tradotto in Italiano dal P. Alfonso di Ulloa. Venezia.
1556. Spanish ed. 1600. S. K.

BIRCH, SAMUEL, F.S.A. :

History of Ancient Pottery. 2 vols. 8vo. London. 1858. S. K.

BOHN, H. G. :

A Guide to the Knowledge of Pottery, &c. 2nd ed. 8vo. London. 1862. S. K.

*BONGHI, DIEGO :

Intorno alle Majoliche di Castelli. 4to. Napoli. 1856. S. K.

*BROC DE SEGAUGES, L. DU :

La Faïence, les Faïenciers, et les Émailleurs de Nevers. 8vo. Nevers. 1863. S. K.

*BRONGNIART, ALEXANDRE :

Traité des Arts Céramiques. Text, 2 vols. 8vo. Atlas obl. 4to. Paris. 1854. S. K.

¹ This list is reprinted from that in the Catalogue of the South Kensington Collection of Maiolica, &c. The letters 'S. K.' indicate that a copy of the work is in the South Kensington Art Library. An additional list follows of works since published or referred to in the present volume.

An asterisk denotes the more important works.

- *BRONGNIART, A., and RIOCREUX, D. :
Description du Musée Céramique de Sèvres. 2 vols. 4to. Paris. 1845. S. K.
- BURGES, W. :
Art applied to Industry. 8vo. Oxford. 1865. S. K.
- BURTY, PHILIPPE :
Chefs d'Œuvre des Arts Industriels. 8vo. Paris. 1866. S. K. English Translation.
8vo. London. 1869. S. K.
- CAMPANA COLLECTION :
Cataloghi del Museo Campana. 4to. Rome. 1859. S. K.
Illustrations of the Objects in the. (*See L'Art pour Tous*, October, 1862.) S. K.
- *CAMPORI, GIUSEPPE, MARCHESE :
Notizie della Manifattura Estense della Maiolica, &c., nel xvi. secolo. 4to. Modena.
1863.
Delle Manifatture della Maiolica, &c., istituite in Torino da Orazio Fontana e da
Fr. Brandani. 4to. Modena. 1867.
Notizie della Maiolica e della Porcellana di Ferrara. Modena. 8vo. 1871. S. K.
- CAPMANY, MONTPALAN ANT. DE :
Memorias Historicas. 4to. Barcelona. 1780.
- CATALOGUE :
Catalogo delle Pitture in Majolica ed altri Oggetti d'Arte esistenti nel Gabinetto
di Mons. A. C. 8vo. Rome. 1860. S. K.
- CHABOUILLET, ANATOLE :
Description des Antiquités, &c., composant le Cabinet de M. Louis Fould. Fol.
Paris. 1861. S. K.
- CHAFFERS, WILLIAM :
The Ceramic Gallery. 2 vols. London. 1872. S. K.
Marks and Monograms on Pottery and Porcelain. 3rd ed. Roy. 8vo. London.
1870. S. K.
- CHARDIN, CHR. :
Voyage en Perse. Circa 1650. Ed. 1811. S. K.
- *CHERUBINI, GABRIELLO :
Dei Grue, e della Pittura Ceramica in Castelli. 8vo. Naples. 1865.
- *DARCEL, ALFRED :
Notice des Fayences peintes Italiennes, &c. (Musée du Louvre.) Post 8vo. Paris.
1864. S. K.
- *DAVILLIER, J. C. :
Histoire des Faïences Hispano-Moresques. 8vo. Paris. 1861. S. K.
- DELANGE, H. :
Appendix to the translation of Passeri (*which see*). 8vo. Paris. 1853. S. K.
- *DELANGE and BORNEMANN :
Recueil des Faïences Italiennes. Fol. Paris, Londres. 1867 et seq. S. K.
- DELLA VALLE, PIETRO :
Viaggi. 4to. Roma. 1662-3.

DEMMIN, AUGUSTE :

Guide de l'Amateur de Faïences, &c. 2 vols. 3rd ed. 12mo. Paris. 1867. S.K.
Recherches sur la Priorité de la Renaissance de l'Art Allemand. Post 8vo. Paris.
1862. S.K.

*Histoire de la Céramique. Fol. Paris. 1869 et seq. S.K.

Catalogue de la Collection de M. A. Demmin. 8vo. Paris. 1866. S.K.

Catalogue du Musée des Arts Plastiques. Roy. 8vo. Paris. 1868. S.K.

DENNISTOUN, JAMES :

Memoirs of the Dukes of Urbino. 8vo. London. 1851. S.K.

DIAGO, FR. :

Anales del Reyno de Valencia. 4to. Valencia. 1613.

DILLON, TALBOT :

Travels through Spain. 4to. London. 1780.

*DRAKE, W. R. :

Venetian Ceramics. 8vo. London. 1868. S.K.

ECHEVERRIA, DR. JUAN DE :

Paseos por Granada. 4to. Granada. 1814. (Quoted by Davillier, Faïences Hisp.-Mor.)

EDWARDS, MISS M. B. :

Through Spain to the Sahara. 8vo. London. 1868. S.K.

ESCOLANO :

Historia de la Insigne y Coronada Ciudad y Reyno de Valencia. Fol. Valencia.
1610.

FERRIÈRE, PERCY, LE COMTE DE LA :

Une fabrique de Faïence à Lyon. 8vo. Paris. 1862. S.K.

FISCHER, CH. AUGUST :

A Picture of Valencia. 8vo. London. 1808. S.K.

FORD, RICHARD :

Handbook for Spain. 8vo. London. 1845. S.K. 2nd ed. 12mo. 1847. 3rd ed.
8vo. 1855.

FORSTER, H. R. :

The Stowe Sale Catalogue. 4to. London. 1848. S.K.

FORTNUM, C. DRURY E. :

Notes on the Bacini as ornaments to the architecture of some churches in Italy.

Remarks on a Lamp of Persian ware, &c., and on the Pottery of Egypt, Persia,
Damascus, &c. Archæologia, vol. xlii. pp. 379-397. S.K.

FRASER, JAMES BAILLIE :

A Winter's Journey from Constantinople to Tehran. 2 vols. 8vo. London. 1838

Historical and Descriptive Account of Persia. 12mo. New York. 1843.

*FRATI, LUIGI :

Di un' Insigne Raccolta di Maioliche. (Delsette Collection.) Roy. 8vo. Bologna.
1844. S.K.

Del Museo Pasolini in Faenza. 8vo. Bologna. 1852.

Di un Pavimento in Majolica. 8vo. Bologna. 1853.

- GARZONI, TOMMASO :
Article on Maiolica in the Piazza Universale. 1585.
- GAUTIER, THÉOPHILE, THE ELDER :
Wanderings in Spain. 8vo. London. (National Illustrated Library.) 1851. S. K.
- GINORI, CARLO, MARCHESE :
La Manifattura Ginori a Doccia. 8vo. Firenze. 1867. S. K. *See also* Lorenzini.
- GRANUZZI, D. LUGIO :
Relazione istorica della Santa Casa in Loreto. Loreto. 1838.
- GRAESSE, DR. J. G. T. :
Beiträge zur Geschichte der Gefässbildnerei, u. s. w. Post 8vo. Dresden. 1858. S. K.
Guide de l'Amateur de Porcelaines, &c. 2nd ed. 8vo. Dresden. 1868. S. K.
- *GRESLOU, JULES :
Recherches sur la Céramique. Post 8vo. Chartres. 1864. S. K.
- HENDERSON, JOHN :
Photographs from Works of Art in his collection (privately printed). 1 vol. Folio.
London. 1868. S. K.
- HUMPHREYS, H. N. :
Ten Centuries of Art. Small 4to. London. 1852. S. K.
- IBN-BATOUTAH :
Voyages de. (Circa 1325-1353.) English translation by Lee. 4to. 1829.
Do. Traduction Defrémery. 8vo. Paris. 1848 and 1850.
- *JACQUEMART, ALBERT :
Les Majoliques de la Collection Campana. 4to. Paris. 1862. S. K.
Les Merveilles de la Céramique. Post 8vo. Paris. 1866-68. S. K.
Les Fayences Italiennes. Article from the Gazette des Beaux-Arts, vol. xiii.
p. 289. S. K.
- *JACQUEMART, A., and LE BLANT :
Histoire de la Porcelaine. Small 4to. Paris. 1861. S. K.
- JONES, OWEN :
The Alhambra. 2 vols. Folio. London. 1842-45. S. K.
- *JOUY, HENRI BARBET DE :
Les Della Robbia. Post 8vo. Paris. 1853. S. K.
- KÆMPFER :
Lettres de la Perse. (Quoted by Jacquemart, Merveilles, vol. i. p. 239.)
- KLEMM, DR. GUSTAV :
Die Königlich-Sächsische Porzellan-Sammlung im Japanischen Palais. Dresden.
1841. S. K.
- KÜGLER, F. :
Beschreibung der in der Königlichen Kunstkammer in Berlin vorhandenen
Kunstsammlung. S. K.
- *LABARTE, Jules :
Handbook of the Arts of the Middle Ages. 8vo. London. 1855. S. K.
Histoire des Arts Industriels au Moyen Âge, &c. Text, 4 vols., royal 8vo. Album,
2 vols., 4to. Paris. 1864-6. S. K.
Description de la Collection Debruge Duménil. 8vo. Paris. 1847-8. S. K.

LABORDE, A. L. J. DE :

Voyage de l'Espagne. 2 vols. Atlas fol. Paris. 1806. S. K.

LABORDE, L. E. S. DE :

Le Château du Bois de Boulogne. 8vo. Paris. 1855. S. K.

Notice des Émaux, &c., du Louvre. 2 vols. Post 8vo. Paris. 1853-1857.

LACROIX, PAUL :

Les Arts au Moyen Âge. Imp. 8vo. Paris. 1869. S. K.

*LACROIX AND SERÉ :

Le Moyen Âge et la Renaissance. 5 vols. 4to. Paris. 1848-51. S. K.

*LAZARI, VINCENZO :

Notizia della Raccolta Correr. 8vo. Venice. 1859. S. K.

LEGATI, LORENZO :

Museo Cospiano. Fol. Bologna. 1677. S. K.

LIÈVRE, ÉDOUARD :

Musée impérial du Louvre (Collection Sauvageot). 2 vols. Fol. Paris. 1863. S. K.

Les Collections célèbres d'Œuvres d'Art. Fol. Paris. 1866, &c. S. K.

Le Musée Universel. 4to. Paris. 1868. S. K.

Les Arts Décoratives. Fol. Paris. 1868. S. K.

LORENZINI, CARLO :

La Manifattura di Doccia. English translation. 8vo. London. 1862. S. K.

LOZANO, P. :

Antigüedades Arabes. 4to. Madrid. 1785.

MAGNIER, D. :

Manuel du Porcelainier, &c. (Manuel Roret.) 2 vols. 18mo. Paris. 1864. S. K.

MARESCHAL, A. A. :

Les Faïences anciennes et modernes. Roy. 8vo. Beauvais. 1868. S. K.

MARKARÍ, AL :

History of the Mahommedan Dynasties in Spain, translated by Pascual de Gayangos.
2 vols. 8vo. London. 1840.

*MARRYAT, JOSEPH :

History of Pottery and Porcelain. 3rd ed. 8vo. London. 1868. S. K.

Do. French translation. 2 vols. Roy. 8vo. Paris. 1866. S. K.

MAZZA, DOMENICO :

Indice delle antiche Stoviglie Depinte. 4to. Pesaro. 1857. S. K.

MÉCHIN, FERD. :

Lettres d'un Voyageur en Perse. 8vo. Bourges. 1867.

MESNARD, JULES :

Les Merveilles de l'Exposition de 1867. 4to. Paris. 1867. S. K.

Les Merveilles de l'Art et de l'Industrie. 4to. Paris. 1869, &c. S. K.

MINICIS, RAFFAELE DE :

Cinque lettere sulla Raccolta Delsette. 8vo. Bologna. 1845.

MOLINA, ARGOTE DE :

Paseos nuevos. 18mo. Grenada. 1807.

*MONTANARI, GIUSEPPE IGNAZIO :

Intorno ad alcune Majoliche, &c. 8vo. Pesaro. 1836.

MURPHY, J. C. :

The Arabian Antiquities of Spain. Folio. London. 1816. S. K.

NICHOLS, THOMAS :

A Handbook of the British Museum. 8vo. London. 1870. S. K.

PAQUINI :

Della decima. 4to. Lisbon and Lucca. 1765.

*PASSERI, GIAMBATTISTA :

Istoria delle Majoliche fatte in Pesaro, &c. 2nd ed. 8vo. Pesaro. 1857. S. K.

Histoire des Peintures sur Majoliques faites à Pesaro, traduite et suivie d'un Appendice, par Henri Delange. 8vo. Paris. 1853. S. K.

*PICCOLPASSI, CHEVALIER CIPRIANO :

Li tre libri dell' Arte del Vasaio. Original MS. 4to. Castel Durante. 1548. S. K.

Les Troys livres de l'Art du Potier écrits en 1548, traduits en Français par M. Claudius Popelyn. Paris. 1841, 1860. S. K.

I tre Libri dell' Arte del Vasajo. 4to. Rome. 1857. S. K.

*PIOT, EUGÈNE :

In 'Le Cabinet de l'Amateur.' Paris.

PRANGEY, GIRAULT DE :

Monuments Arabes et Moresques. Fol. Paris. 1836-9. S. K.

*PUNGILEONI, LUIGI :

Notizie delle pitture in majolica fatte in Urbino. 8vo. Rome. 1857. S. K.

QUARTERLY REVIEW, THE :

September, 1850, p. 311. S. K.

*RAFFAELLI, GIUSEPPE :

Memorie delle Majoliche lavorate in Castel Durante, &c. 8vo. Fermo. 1846. S. K.

RICHARD, GIULIO :

Considerazioni sulle Condizioni dell' Industria Ceramica, &c. 8vo. Milano. 1863. S. K.

*ROBINSON, J. C. :

Catalogue of the Soulages Collection. 8vo. London. 1857. S. K.

An Essay on Ceramic Art. 4to. London. 1858. S. K.

Catalogue of the Collection of Matt. Uzielli. 8vo. London. 1860. S. K.

Notice of the Magniac Collection. 4to. London. 1861. S. K.

Italian Sculpture of the Middle Ages. 8vo. London. 1862. S. K.

The Art Wealth of England. Fol. London. 1862. S. K.

Catalogue of the Loan Exhibition, 1862. 8vo. London. 1863. S. K.

Catalogue of the Collection of R. Napier. 8vo. London. 1865. S. K.

ROCHECHOUART, LE COMTE JULIEN DE :

Souvenirs d'un Voyage en Perse. 8vo. Paris. 1867. S. K.

ROGERS, W. H. :

Italian Fictile Wares of the Renaissance. In the Art Journal. S. K.

- SALVA, D. M.:
Coleccion de documentos ineditos. 18 tom.
- SCALIGER, J. C.:
Exercitationes.
- SICULO, L. MARINEO:
De las cosas memorables de España. Fol. Alcala de Henares. 1539.
- *SOMMERARD, ALEXANDRE DU:
Les Arts du Moyen Âge. Plates, 6 vols., fol. Text, 5 vols., 8vo. Paris. 1838-46.
S. K.
- *SOMMERARD, E. DU:
Musée des Thermes et de l'Hôtel de Cluny. 8vo. Paris. 1864. S. K.
- SPANO, GIOR.:
Storia dei pittori Sardi. 8vo. Cagliari. 1870. S. K.
- SWINBURNE, HENRY:
Travels through Spain in 1775-6. 4to. London. 1779. S. K.
- TAVERNIER, JEAN BAPTISTE:
Voyages en Turquie, en Perse, et aux Indes. 3 vols. 4to. Paris. 1682-7.
- TIECK, FRIEDRICH:
Verzeichniss von Werken der Della Robbia Maiolica. Berlin. 1835.
- *TORTEROLI, TOMMASO:
Intorno alle Maioliche Savonese. 8vo. Torino. 1856. S. K.
- VAMBÉRY, ARMINIUS:
Travels in Central Asia. 8vo. London. 1864.
- VARGAS:
Descripcion de las islas Baleares y Pityusas. 4to. Madrid. 1787.
- *VASARI, GIORGIO:
Vita di Battista Franco. S. K.
Vita di Luca della Robbia, &c. S. K.
- VICYANA, MARTIN DE:
Cronica de Valencia. Fol. Valencia. 1564.
- WAAGEN, GUSTAV FRIEDRICH:
Treasures of Art in Great Britain. 4 vols. 8vo. London. 1854-7. S. K.
- WALL, B.:
Lecture on Pottery. 12mo. London. 1853. S. K.

ADDITIONAL WORKS

CONSULTED OR REFERRED TO

ALIZERI:

D' una rara Maiolica nuovamente recata in Genova. 12mo. Genova. 1881.

AMARI:

Storia dei Mussulmani di Sicilia. Firenze. 1854.

ANSELMI:

L' antico eremo di S. Girolamo presso Arcevia. Jesi, Ruggini. 1886.

A proposito della classificazione dei monumenti nella provincia di Ancona. Foligno. 1888.

*ARGNANI, FEDERIGO:

Le Ceramiche e Maioliche Faentine. Sm. folio. Faenza. 1889.

BARNABEI, PROF. FELICE:

Relazione dei Giurati Italiani. (Ceramics of Paris Exhibition of 1878.) 8vo. Roma. 1879.

BARNABEI, FELICE:

I vasi della Farmacia degl' Incurabili. In Gazzetta di Napoli, June 6, 1874.

Angelo Genolini. Maioliche Italiane. In La Domenica Letteraria, Roma, April 23, 1882.

Dell' Arte Ceramica in Roma. Roma. 1881.

BARTOLI:

Engravings of Vases in Spezieria at Loreto.

*BASILEWSKI:

Catalogue de la Collection.

*BECKWITH, ARTHUR:

Majolica and Fayence. 8vo. New York. 1877.

BERTOLOTTI:

Artisti Urbinati in Roma prima del Secolo XVIII. Urbino, Righi. 1881.

*BINDI, PROF. VINCENZIO:

Le Maioliche di Castelli. Napoli. 1883.

- *BRAMBILLA, CAMILLO :
Antonio Maria Cuzio e la Ceramica in Pavia. 8vo. Pavia. 1889.
- BRERA :
Museum. Catalogue of Maiolica, &c.
- BUSARI, A., and TOTI, A. :
La Casa di Sta. Caterina in Siena. Folio. 1880.
- *CASATI, C. C. :
Notice sur les Faïences de Diruta. 8vo. Paris. 1874.
Notice sur les Faïences de Talavera. 8vo. Paris. 1873.
- *CASTELLANI, ALESSANDRO :
Catalogue des Faïences Italiennes vendues à Paris. Mai, 1878. 8vo.
Catalogue des objets d'art de la collection. 4to. Paris. 1884.
- *CAVALLUCCI and MOLINIER :
Les Della Robbia. Folio. Paris. 1884.
- CORONA, GIUSEPPE :
La Ceramica. 8vo. Milan. 1879.
- CHAFFERS, WILLIAM :
Marks and Monograms on Pottery and Porcelain. A new edition in course of preparation by Mr. Frederick Litchfield. 1896.
- CHEREFEDDIN :
Translated by Petris de la Croix. Delf. 1743.
- CLAVIGO'S TRAVELS :
In Bohn's Series (translated).
- COLUMBA, G. M. :
Il quos ego di Raffaello in una Maiolica del cinquecento. Palermo. 1895.
- *DARCEL, ALFRED :
In Chronique des Beaux-Arts, Mars, 1875.
Les Faïences et les Porcelaines de Venise. In Chronique des Beaux-Arts, Nov. 11, 1876.
Les Faïences Italiennes au Trocadéro. Gazette des Beaux-Arts, xviii. pt. 2, p. 122.
La Céramique Italienne d'après quelques Livres nouveaux. Gazette des Beaux-Arts, vii. pt. 3, p. 17, 1892, 1, 2, 3 art.
- *DAVILLIER, BARON J. C. :
Les origines de la Porcelaine en Europe. 4to. Paris. 1882.
Francesco Niculoso, 1503-8. Gazette des Beaux-Arts, xviii. pt. 2, p. 28.
- DELSETTE, G. :
Lettere sulla Raccolta di Maiolica di Pesaro. 8vo. Bologna. 1845.
- ELLIOTT, CH. WYLLIS :
Pottery and Porcelain. New York. 1878.

ERCULEI, M. R. :

Lo Statuto dell' Arte dei Vasari di Perugia. *Courrier de l'Art*, Oct. 14, 1887.

Mostra della città di Roma all' Esposizione di Torino nell' anno 1884. Roma. 1884.

FALKE, DR. VON :

Eine Majolika-Malerei des Quattrocento. In the *Jahrbuch der Königlich-Preussischen Kunstsammlungen* for 1894, p. 1.

*FILANGIERI : Il principe Gaetano.

Il Museo Industriale e le Scuole officine di Napoli. Napoli. 1881.

FÖRSTER, RICHARD :

Die Verleumdung des Apelles ; represented on a Maiolica dish in the Museum at Amsterdam. In *Jahrbuch*, 1894, p. 1. Berlin.

*FORTNUM, C. DRURY E. :

A descriptive Catalogue of the Maiolica, &c., in the South Kensington Museum. 8vo. London. 1873.

Italian Works on Maiolica. In *Academy*, August 9, 1890.

Faenza and Caffaggiolo. In *Academy*, September 6, 1890.

*FOUNTAIN :

Sale Catalogue of Collection. 8vo. London. 1884.

*FRATI, L. :

Le Memorie (in *Nuova Antologia*), Oct. 1880.

Sulle 'Maioliche di Faenza' del Malagola. 8vo.

Osservazione sul libro del Sig. Molinier, 'Les Maioliques en Italie.' 8vo. Modena. 1883.

FRIZZONI, G. :

Le Musée Correr à Venise. *Gazette des Beaux-Arts*, 1883, i. p. 362.

FUNGHINI :

Sulle porcellane Medicie. Arezzo. 1886.

GARDNER, PERCY, Lt.D. :

Catalogue of Greek Vases in the Ashmolean Museum, Oxford. fol. Oxon. 1893.

GARNIER, E. :

Histoire de la Céramique. 8vo. Tours. 1882.

GENOLINI, ANGELO :

Le Maioliche di Caffaggiolo e della Casa Fasoli. Milano. 1882.

*Maioliche Italiane. 4to. Milano. 1881.

HOOPER, W. H., and PHILLIPS, W. C. :

A Manual of Marks on Pottery and Porcelain. Macmillan. London. 1894.

*JAENNICKE, F. :

Grundriss der Keramik. Stuttgart. 1879.

Altes und Neues über Mastro Georgio und die Fayence von Gubbio. In vol. xvi. of *Kunst und Gewerbe*, p. 161. Nürnberg. 1882.

*JACQUEMART, ALBERT :

Histoire de la Céramique. Paris. 1873.

LOCKWOOD MS. :

Handbook of Ceramic Art. 12mo. New York. 1878.

MALAGOLA, CARLO :

In Rivista Europea. Oct. 15. 1880.

*Memorie storiche sulle Majoliche di Faenza. Bologna. 1880.

La fabbrica delle Maioliche della famiglia Corona. Milano. 1882.

*MÉLY, F. DE :

La Céramique Italienne. 8vo. Paris. 1884.

MEURER, M. :

Carreaux en Faïence des XV et XVI siècles. Folio. Paris. 1885.

*MOLINIER, ÉMILE :

Les Maioliques Italiennes en Italie. 8vo. Paris. 1883.

Les Majoliques de la Collection Spitzer. In the large folio illustrated Catalogue. Paris. 1892.

La Céramique Italienne au quinzième siècle. 12mo. Paris. 1888.

La Faïence à Venise. In L'Art, I. xliii., No. 563, Nov. 1887.

NOVELLI :

L'Arte Ceramica all' Esposizione di Venezia del 1887. Roma, Botta. 1888.

PFUNGST, H. :

Catalogue of Maiolica in his Collection.

PIOT, EUGÈNE :

La Céramique Italienne de la Collection Spitzer. Gazette des Beaux-Arts, xxiv., pt. 2, p. 47.

POPELIN, CL. :

Les vieux arts du feu. 8vo. Paris. 1869.

PRIME, W. C. :

Pottery and Porcelain. New York. 1877.

RIAÑO, J. F. :

The Industrial Arts in Spain. London. 1879. (S. K. M. Handbooks.)

RICCI, IL MARCHESE :

Memorie istoriche delle arti e degli artisti della Marca di Ancona. Macerata. 1834.

RIS-PAQUOT :

La Céramique. 8vo. Paris. 1888.

*RONDOT, CYR. FR. NATALIS :

La Céramique Lyonnaise. 8vo. Paris. 1889.

Les Potiers de terre Italiens à Lyon au seizième siècle. Lyon. 1892.

ROSA, C. :

Notizie storiche delle Maioliche di Castelli e dei Pittori che le illustrarono. 8vo. Napoli. 1857.

ROSSI, ADAMO :

Esame di otto documenti inediti nei quali si parla di Maioliche di Diruta. In Giornale di Erudizione artistica, An. I. Perugia. 1872.

*ROSSI, UMBERTO:

Le Ceramiche e Maioliche Faentine del Prof. Federigo Argnani. In *Arte e Storia*, Firenze, Maggio 31, 1890.

ROTELLINI, S., and BREUCI, G.:

Raccolta di ornamenti tratti da terre cotte dipinte in Siena nel secolo XV e XVI. Folio. Siena. 1873. 51 plates.

SABELLI:

Sulla Maiolica di Diruta.

SEFER, NAMEH:

Relation du Voyage de Nassiri Khosrau. Traduit par Ch. Schefer. 1881.

SMITH, COL. R. MURDOCH:

Persian Art. (S. K. M. Handbooks.) 8vo.

*SOMMERARD, DU:

Catalogue de l'Hôtel Cluny. Paris. 1871-2.

*SOUTH KENSINGTON ART LIBRARY:

Classified Catalogue of Printed Books. Ceramics. By W. H. James Wcale, Keeper. 8vo. London. 1895.

*TESSORONI, M. G.:

L'antico pavimento della Loggia di Raffaello in Vaticano. Napoli. 1891.

TONINI:

Le figuline Riminesi. Bologna. Regia tipografia. 1870.

TOTI:

Su Bernardino Pepi, &c. In *Gli studii in Italia*, Roma, Luglio e Agosto, 1881, p. 188.

Vide Busari.

TREADWELL, J. H.:

Manual of Pottery and Porcelain. New York. 1872.

*URBANI DE GHELTOF, GIUSEPPE M.:

Una fabbrica di Porcellana in Venezia nel 1470. Venezia. Marzo. 1878.

Studii intorno alla Ceramica Veneziana. 8vo. 1876.

Intorno alle Fabbriche di Maiolica, &c., in Bassano e in Angarano. 8vo. Venezia. 1876.

La Ceramica in Padova. 8vo. Padova. 1888.

La Manifattura di Maiolica, &c., in Este. 8vo.

Notizie Istoriche ed Artistiche sulla Ceramica Italiana. 8vo. Roma. 1889.

*VANZOLINI, G.:

Istorie delle Fabbriche di Maiolica Metauresi. 8vo. Pesaro. 1879. 2 vols.

Vol. 1 contains Passeri per le Pesaresi. Pungileoni per le Urbinati. Raffaelli per le Urbaniesi.

Vol. 2 contains Ranghiasci-Brancaleoni per Gubbio. Marcoaldi per Fabriano. Campori per Ferrara, Torino, Mantova, Sassuolo, Modena, Reggio, Scandiano, S. Possidonio e Parma.

*VIGNOLA, G.:

Sulle maioliche e porcellane del Piemonte. 8vo. Torino. 1878.

VITALE, T. :

Storia della città di Ariano. Roma. 1794.

* WALLIS, H. :

Notes on Early Persian Lustred Wares. 4to. Parts 1, 2, 3. London. 1885-9.

Persian Ceramic Art. The Godman Collection. 4to. London. 1891.

Persian Ceramic Art. Thirteenth Century Tiles. 4to. London. 1894.

*WEALE, W. H. JAMES : *see* South Kensington Art Library.

YOUNG, JENNIE J. :

The Ceramic Art. 8vo. London. 1879. (English edition of an American work.)

ZANETTI :

La Ceramica a Murano e la famiglia Bertolini. Venezia. 1868.

INDEX

NOTE.—The black figures refer to the numbers assigned to marks and monograms, not to pages.

A.

- Abaquesne, Masseot, an Italian art potter working at Rouen in sixteenth century, 249.
- Abbate, Giuseppe, art potter in Bergamo in 1774, 345.
- Abdallah Alfoguey, Spanish artificer in gold lustre ware, 108.
- Abraham of Kutahia, Anatolian potter in sixteenth century, 93.
- Agabiti, or Agapito, Pier Paolo di (of Sassoferrato), modeller, of the school of Della Robbia, 29, 160 n., 345.
- Albarelo or drug-pot, form and origin of name, 49 n., 89.
- Albissola, near Savona, pottery from thence, 329; mark **500**.
- Alcantara, Don B. P. de, established pottery at Alcora about 1726, 110.
- Alcora, potteries there in eighteenth century, 110.
- Alessio Rosa, art potter at Bologna in 1595, 282.
- Alhambra, great vase, lustred tiles (azulejos), &c., from, 14; points of resemblance to Hispano-Moresque ware, 96, 98; vases found there said to have contained treasure, 99, 100; modern copies of vase, 100.
- Alphonso I, Duke of Ferrara, husband of Lucrezia Borgia, Piccolpasso's reference to his invention of lead glaze, 54; established manufacture of maiolica at Ferrara early in sixteenth century, 284; ordered drug-jars from Venice, to be prepared under Titian's supervision, 286, 289; invention of porcelain attributed to him, 288.
- Amicata, or Anicata, near Siena, enamelled jug, probably of eleventh century, found in an underground prison there, 20, 134.
- Anatolian ware, its characteristics, 92; probably made at Kutahia in sixteenth century, 93.
- Andrea of Urbino and his son Vito, art potters at Venice, 303.
- Andreoli of Gubbio, a noble family in Pavia, 158; *see* Giorgio, Giovanni, Salimbene, and Vincenzo.
- Annibale, Agnolo and Michalagnolo di, potters at Diruta in fifteenth century, 229.
- Antonibon, Giovanni Battista, of Venice, made enamelled ware at Nove in eighteenth century, 291, 304, 307; extensive works carried on there by Pasquale and other members of the family in eighteenth and nineteenth centuries, 308, 309; porcelain made by them, 308; marks **441**, **442**.
- Antonino de Favenzia, art potter at Verona in 1499, 312.
- Antonio and his son Camillo of Faenza, art potters at Ferrara in 1520, 269, 286.
- Antonio del Francese, art potter in Rome in sixteenth century, 240.
- Antonio Paulo, painter of art pottery at Candiana in 1604, 312.
- Apostoli, Domenico, modern art potter at Este, 292.
- Aragon, pottery made there in sixteenth century, 108.
- Arcevia, pottery works there in sixteenth century, 345.
- Argnani, Professor, on maiolica of Faenza, his researches and excavations there, 245, 251, 252, 253, 355.
- Ariano, early potteries there, 343.

- Asciano, pottery made there in sixteenth century, 139; mark **55**.
- Ashmolean Museum (Fortnum Collection)—
List of illustrations, xiv, xv; Graeco-Roman pottery, 7; Florentine porcelain, 45 n.; references to special examples:—Persian, 89; Hispano-Moresque, 107; incised wares, 118, 120; Della Robbia vases, 123; Caffaggiolo, 131; Pesaro, 149, 155; Gubbio, 163, 168, 171; Castel Durante, 184; Urbino, 193, 202, 215; Loreto, Santa Casa cup, 239; Roman pharmacy vases, 240; Faenza, 264; Venetian, 301; marks **21, 24, 25, 39, 67, 76, 102, 146, 157, 178, 218, 220, 279, 280, 336, 398, 423**.
- Atri, pottery established there in eighteenth century, 343.
- B.
- Baccin, Gio. M., art potter at Nove in eighteenth century, 308.
- Baccio Bandinelli, his picture of the murder of the Innocents copied on a plate painted at Forlì, 279.
- Bacini, or discs of coloured and glazed earthenware on church towers and façades in Italy, early use of, 9; occur at Pisa, Pavia, Bologna, Rome, Ancona, and elsewhere, 10, 11; theories as to their origin, and paper on subject in *Archaeologia*, 10, 14; lustre attributed to decay of surface, 20.
- Bagnorea, Bagnolo, or Bagnara, Francesco Durantino, supposed to have had a pottery there, 235; mark **272**.
- Baldassare dei Baldassini of Pesaro and his sons, art potters in Venice in sixteenth century, 144, 303; mark **71**.
- Baldazzar, art potter at Faenza in 1574, 249.
- Balearic Islands, *see* Iviça, Majorca.
- Barcella, Stefano, artist in Venice, 303; marks **400, 424**.
- Barcelona, potteries there in fifteenth century, 109.
- Bargello, Florence, collection of maiolica in museum, 70, 206; mark **175**.
- Barone, Domenico, art potter at Castelli in seventeenth century, 338.
- Baroni, Giov. and Paolo, directors of art pottery at Nove in eighteenth century, 308.
- Bar Terchi, *see* Terchi.
- Bassano, maiolica made there in sixteenth century and onwards, examples in collections, 306-308. *See also* Nove. Marks **431-440**.
- Bastiano, art potter at Ferrara in 1443, 284, 287; mark **3**.
- Battista di Francesco, master art potter in Venice in 1567, 302.
- Bechone del Nano, signs plate dated 1581, 349.
- Begnamini, Alexandro di Francesco, art potter in Bologna in 1549, 282.
- Benassi, Geminiano, of Modena, art potter at S. Possidonio in eighteenth century, 293.
- Benedetto of Siena, artist, and probably head of a pottery there, 136, 137; mark **44**.
- Benini, potters at Faenza in eighteenth century, 269; mark **378**.
- Benucci and Lacci, modern firm of potters at Pesaro, 155.
- Bergamo, potteries there in eighteenth century, 345.
- Beringuccio, S. Vanuccio, his 'Pirotechnica' referred to by Piccolpasso, 51.
- Berlin, Kuntsgewerbe Museum, 72; references to special examples, 137, 224, 236, 258; marks **183, 216, 240, 305, 329, 330, 341, 363, 413, 487, 520**.
- Bernacchia, artist at Castel Durante about 1490, 176.
- Bernal Collection, its dispersal, 74, 75.
- Bernardino Dolce, gave designs for maiolica at Castel Durante in 1490, 176.
- Bernardo da Uzzano, Giovanni di, refers in 1442 to faïence of Majorca, 102; refers to lusted ware brought from Spain to Venice, 104.
- Bertolini, Biagio, art potter in Siena in eighteenth century, 138.
- Bertolini, dealers in pottery in Venice in 1753, 304, 305.
- Bertolucci, Giuseppe, art potter of Urbania in eighteenth century, 154; migrated to Pesaro, 182.

- Bettini family, potters at Bologna and Faenza, 22, 250, 253, 254, 255, 258.
- Beuter, Antonio, in his chronicle printed in 1530 refers to Spanish and Italian pottery, 104, 138, 148.
- Biagini, artists at Urbania (Castel Durante) in eighteenth century, 182.
- Bianco, Ant., of Genoa, art potter at Turin in 1646, 323.
- Biassini, Biagio, of Faenza, superintended works at Ferrara early in sixteenth century, 249, 269, 285, 286, 287.
- Bindi, Professor, on Castelli ware, 337, 356.
- Birch, Samuel, his 'History of Ancient Pottery' referred to, 2 n., 4.
- Bistorto, Pietro, art potter at Turin in eighteenth century, 324.
- Blanca, Count Florida, owner of factory of lusted wares at Madrid in 1785, 108.
- Bocchi, Benedetto, signs a floor-tile in Pitti Palace, Florence, 132.
- Boccione, J. B., master potter at Urbino in seventeenth century, 220.
- Bologna, early pavements in S. Petronio and S. Giacomo Maggiore, 22, 250, 254; records of potters working there, 282; modern art potteries, 283.
- Bologna, Museum of the University, 71, 167; marks **69, 112, 155, 172, 299, 388, 397**.
- Bonoli, Paolo, on maiolica of Forlì in 1661, 271.
- Bonzanini, E., art potter at Milan in eighteenth century, 315.
- Borelli family of Marseilles, art potters at Savona in eighteenth century, 330; marks **498, 499**.
- Borgo San Sepolcro, art pottery works there in eighteenth century, 224; mark **242**.
- Borsippa, fragments of glazed pottery from, 5.
- Bosello, Domenico, modeller of art pottery at Nove in eighteenth century, 308.
- Bosio di Bergamo, Lanfranco, of Genoa, opened porcelain works in Rome in 1780, 244, 345.
- Boudet, his History of Glass in Egypt referred to, 5 n.
- Brama, G. B., of Palermo, artist at Faenza in sixteenth century, 253, 341.
- Brandi, Antonino, signs piece dated Caltagirone, 1779, 342.
- Brandi, P. F., art potter at Naples in seventeenth century, 334; marks **501, 502, 508**.
- Brescia, art pottery said to have been made there, 345.
- Bristol, azulejos in Mayor's Chapel there, 105 n.
- British Museum, 45 n., 68, 74; references to special examples:—Persian, 87, 88, 89; Siculo-Arabian, 89; Anatolian, 92; Rhodian, 94; Hispano-Moresque, 106, 107, 108, 110, 111, 114; incised wares, 118, 119; Caffaggiolo, 128, 130; Pesaro, 149, 152; Gubbio, 166; Castel Durante, 183; Urbino, 190, 193, 199, 201, 208, 213, 218; Faenza, 256, 260, 262, 265; Turin, 324; marks from **49** onwards, *passim*.
- Brodel, G. V., maker of porcelain at Vinovo in eighteenth century, 325.
- Brongniart, his 'Traité des arts céramiques' referred to, 4 n., 5.
- Broussa, tombs of thirteenth century decorated with tiles, 83.
- Brunello, Gio. B., art potter at Este in eighteenth century, 291, 292.
- Buen Retiro, Madrid, pottery works founded by Charles III, 110.
- Busseto, pottery recorded to have been made there in fifteenth century, 346.
- Bussi in the Abruzzi, pottery made there in eighteenth century, 343.

C.

- Cacciapuoti, modern art potter at Naples, 335.
- Caesare da Faenza (Cesare Cari), art potter at Urbino about 1536, 218, 249, 269; mark **227**.
- Ca-Faggioli, unsupported theory as to existence of pottery works so called, 127, 251, 253, 354.
- Caffaggiolo, pottery there, probably a creation of the Medici family, 40, 122; historical account, 124-133; examples of marked ware in various collections, 125; exaggerated estimates of extent and importance of

- these works, 127; various spellings, 130; marks **8-42**.
- Caffo, Gio. Ant., art potter at Bassano in eighteenth century, 304, 307.
- Calatayud in Aragon, art potteries there, 96, 108.
- Caligari, F. A., art potter in Pesaro in eighteenth century, 154, 155; worked at Lodi, 317; marks **76, 77**.
- Caltagirone in Sicily, remains of art potteries there, 90, 341; mark **508**.
- Calze, P. F., artist at Castel Durante, 180.
- Camillo of Urbino, worked as potter at Ferrara, and is recorded to have discovered porcelain in middle of sixteenth century, aided by his brother Battista, 288-290.
- Camillo of Urbino, *see also under* Fontana.
- Campani, F. M., painter on maiolica after prints of Marc Antonio, 42, 137; worked at Siena and San Quirico, 225; signatures **48, 49**.
- Campori, Marchese Giuseppe, on porcelain and faïence of Ferrara, 153, 284.
- Candiana, near Padua, imitation of Rhodian ware assigned to pottery there, 311; marks **454-456**.
- Cantù, Mauro and S. A., art potters at Pavia in eighteenth century, 321.
- Capelletti brothers, painters of art pottery at Castelli in eighteenth century, 340.
- Capmany, statement in 'Memorias Historicas' as to commerce between Balearic Islands and Italy, 102; on exportation of faïence from Spain, 104.
- Capo-di-Monte, potteries (porcelain and faïence) established there by Charles III of Naples in 1736, 335, 339.
- Cappelletti family, art potters at Lodi in sixteenth century, 316.
- Carocci, Luigi, of Gubbio, his modern reproduction of lustre, 173; mark **151**.
- Casa Bettini of Faenza, *see* Bettini.
- Casa Pirola of Faenza, 250, 253; examples in collections, 259-264; marks **297-335**.
- Casale, Giuseppe, art potter at Mantua in seventeenth century, 294.
- Casali, Antonio, art potter at Pesaro in eighteenth century, 154, 155; worked at Lodi, 317; marks **76, 77**.
- Casalmaggiore, pottery established there in 1766, 346.
- Caselli, Gregorio, art potter at Diruta in eighteenth century, 234, 235; mark **262**.
- Cassans, Iayme, made lustred ware at Manises in 1801, 109.
- Castel Durante, originally Castel Ripense, re-named after Guillaume Durand, 173; raised to rank of a city by Pope Urban VIII in 1635 under name of Urbania, 36; a nursery of art potters who emigrated thence to other cities, 35; account of wares made there, 173-187; marks **152-169**.
- Castelfiorentino, near Perugia, sgraffiato work there in sixteenth century, 346.
- Castellani, Signor Alessandro, his collections and their dispersal, 70.
- Castelli in the Abruzzi, pottery works there from the earliest time to the present day, 336-341; rich collection of Castelli wares in museum at Naples, 340; marks **510-521**.
- Castellione di Suasa, maiolica said to have been made there, 346.
- Castelnuovo near Massa, pottery made there in second half of eighteenth century, 346.
- Castiglione del Lago, maiolica said to have been made there in seventeenth century, 346.
- Catani, Alberto, of Lodi, experiments on porcelain in 1526, 316.
- Catto of Faenza, artist at Ferrara in 1530, 269.
- Cavazzuti, Ignazio, of Modena, director of potteries at Imola and elsewhere late in eighteenth century, 283, 293, 317.
- Ceccarelli family, art potters at Siena in eighteenth century, 138; Luigi, modern art potter at Gubbio, 173.
- Cencio, Maestro, *see* Vincenzo Andreoli.
- Cerasoli, Gregorio, art potter in Rome in eighteenth century, 242; family had pottery in Lodi early in nineteenth century, 317.
- Cerreto, pottery of last century assigned to this locality, 343.
- Charles III of Spain encourages potter's art in eighteenth century, 110.
- Charles V, service of maiolica given to Emperor, by Duke Guidobaldo II, 38, 203;

- his portrait on a plate ascribed to Orazio Fontana, 203.
- Cherubini, Signor G., account of the Grue family of Castelli, 339.
- Chigi, Cardinal Flavio, established art pottery at San Quirico d'Orcia early in eighteenth century, 224.
- Christina of Sweden, her offer to purchase vases at Santa Casa of Loreto, 39.
- Città di Castello, incised wares made there, 118, 224.
- Clarke, C. Purdon, his researches in Persia, 87.
- Clerici, Felice, director of art pottery at Milan in eighteenth century, 314; marks **460, 461**.
- Cluny, Hôtel, 73; early examples of Italian ware dated 1466 and 1475 in museum, 21, 247; vases there assigned to Malaga, 101; other special examples referred to, 103, 111, 184, 232, 257, 278, 304; marks **43, 63, 252, 392, 412**.
- Coccorese, Carlo, artist at Naples and Castelli in eighteenth century, 242, 335; mark **503**.
- Cochet, Abbé, shows that glazed pottery was in use in north of France in thirteenth and fourteenth centuries, 8.
- Cock, Henrique, in 1585 describes production of lusted wares sold at Saragossa, 108.
- Coffins of glazed terra-cotta discovered at Warka in Chaldaea, 6.
- Cole, Sir Henry, purchases for South Kensington Museum, 274.
- Collections of fine examples of Italian maiolica and enamelled pottery—Italy, 69-71, 340; Spain, Germany, Holland, Sweden, Russia, 72; France, 73; England, museums, 74; private collections, 75-77.
- Collesano, Sicily, pharmacy vase made there in seventeenth century, 342; mark **509**.
- Colonello, Simone da, artist at Castel Durante, 180.
- Confalonieri, Captain Cesare, director of art pottery at Santa Cristina, Milan, in eighteenth century, 315.
- Constantino Pesaro, art potter at Lyons in sixteenth century, 153 n.
- Cook, Sir Francis, 75; examples in his collection ascribed to Faenza, 267, 268; marks **27, 352**.
- Corona, Signor G., his work 'La Ceramica,' 352, 355.
- Corradi family of Albissola, worked at Nevers and Turin, 323, 329.
- Corradini, Ludovico, of Modena, art potter in 1471, 284, 292.
- Correr Museum in Venice, fine service of maiolica there dated 1482, now assigned to Nicola da Urbino while working at Castel Durante, 37; description and list of subjects, 177-180, 194; other examples of Italian pottery in collection, 71; marks **153, 189, 437**.
- Corvinus, Matthias, King of Hungary 1458 to 1490, his arms on bowl, &c., of Forlì maiolica, 272.
- Costa, Antonio, art potter at Novi in eighteenth century, 292.
- Costoli, Paolo, of Padua, art potter at S. Possidonio in eighteenth century, 294.
- Cozzi, Giminiano, of Modena, maker of excellent porcelain at Venice in 1765, 292, 305.
- Cremona, maiolica said to have been made there, 346.
- Cremonesi, Carlo, art potter at S. Possidonio in eighteenth century, 293.
- Cristoforo da Modena, art potter in Ferrara in 1505, 285, 292.
- Cristoforo of Pesaro, art potter in Rome in sixteenth century, 239; and in Lyons, 153 n.
- Cuccumos, Filippo, maker of porcelain in Rome in eighteenth century, 242.
- Cuzio of Pavia, amateur art potters, incised wares signed by them and dated 1676 to 1694; account of various members of the family, 119, 320, 321; marks **2, 4-7**.
- Cyprus, early sgraffiato ware lately found there, 120.

D.

- Dallari, Gio. Maria, art potter at Modena, Lodi, and elsewhere in eighteenth century, 293, 317, 346, 347.
- Damascus wares, 43 n.; 'Damas' wares referred to by European writers in fourteenth and fifteenth centuries, 91 n.; special style of form and decoration, hanging lamps, large bowls, &c., 92.

- Davillier, Baron J. C., on Hispano-Moresque pottery, 97, 99, 100, 101, 102, 106, 113.
- D'Azeglio, Marquis, *see* Turin.
- Della Vella, art potter at Bassano in eighteenth century, 307.
- Dennistoun, Jas., 'Memoirs of the Dukes of Urbino' quoted, 31, 33 n., 145, 188 n., 196; marks, *page* 148 n.
- Devers, Giuseppe, head of modern art pottery at Turin, 325.
- Diago, Fr., a Valencian writer in 1613 praises enamelled wares of towns in that province, specially Manises, 105.
- Dieulafoy, M., his discovery of ancient Persian tiles, *see* Susa.
- Dillon, Frank, his researches in Egypt, 82.
- Diomede Durante, head of a pottery in Rome in 1600, 36, 239, 240, 241; mark **279**.
- Diomeo, painter of maiolica in 1544, probably at Viterbo, 238; mark **277**.
- Dionigi Marini, art potter at Venice, signs plate dated 1636, 303.
- Diruta, claim that 'madre perla' lustre was discovered there, fragments of lusted ware having been disinterred, 30, 227, 228; account of pottery works there, 226-235; documents dated from 1387 to 1588 relating to Diruta potteries in archives of Perugia, 229, 230; chief examples of Diruta ware in collections, 231-235; marks **247-271**.
- Doccia, pottery works of the Ginori family there, 346.
- Dolcebono, G. J., art potter at Pavia in 1431, 318.
- Dolci, Lucio, Bernardino, and Ottaviano, artists at Castel Durante, 180.
- Domenico di Giovanni, renews tiled pavement at Siena about 1533, 134.
- Donatello, statue of St. George by him represented on a Caffaggiolo plate, 131.
- Donnino Garducci, family of art potters at Urbino in fifteenth century, 188, 189.
- Dortù, R. et Cie, modern art potters at Turin, 325.
- Dossena, Dr. Lorenzo, director of modern art pottery at Lodi, 317.
- Dossi, Dosso, and Battista, the painters, aided in art pottery at Ferrara in 1529, 286.
- Drayton House, Hants, Persian ware introduced in painting there of seventeenth century, 87.
- Duccio, Agostino di Antonio di, a pupil of Luca della Robbia, 29, 160 n.; his work at Perugia in 1461, 228.
- Durand, Guillaume, French prelate from whom Castel Durante derived its name, 173, 185.
- Durantino, Francesco, pieces supposed to have been painted by him at Urbino and elsewhere, 186, 217, 218; probably owned works at Bagnorea, 235; marks **210-213**.
- Durantino, Guido, *see* Fontana, G.
- Dürer, A., his designs used on maiolica, 66, 221.
- Dusi, Ant., of Bergamo, art potter at Pavia in 1609, 320.
- Dwight, Dr., of Fulham, produced porcelain in 1671, 43.
- E.
- Edresi, Arabian writer on Africa and Spain, refers in twelfth century to gold-coloured pottery, 96.
- Egypt, excellence of its ancient glazed pottery, 2, 4; probably the parent of all later glazed wares, 80; lusted ware recorded to have been made there in eleventh century, 84.
- El Frati, pottery decorated at Diruta so signed, 232; marks **255, 258**.
- Enamelled, stanniferous, or tin-glazed wares, 3; composition and characteristics, 12; tin glaze met with on Babylonian or Assyrian bricks, 12; theories as to its re-discovery and introduction into Spain, 14; early use in Germany, 18; in Italy, 19; Piccolpasso's account of composition and mode of application, 53; probably of Egyptian origin, 80; Hispano-Moresque pottery comprised in this class, 95; Italian painted wares, 121.
- Escolano, a Valencian writer in 1610, praises enamelled ware made in towns of that province, especially Manises, 105.
- Este, wares assigned to potteries there, 291, 292.
- Eximenus, a writer on Valencia in 1499, praises pottery of Manises, 106.

F.

- Fabio Ferrari, on origin of name 'maiolica,' 17.
- Fabriano, pottery made there in fifteenth and sixteenth centuries and in recent times, 236, 237; marks **273-275**.
- Faenza, history of art pottery there, 245-270; marks **285-378**.
- Faggioli, potters in Faenza, 251, 253.
- Faïence, *see* Fayence.
- Farina, A., art potter at Pavia in eighteenth century, 322.
- Farnese, Cardinal, service of maiolica stated by Vasari to have been given to him by Duchess of Urbino, 38; service now at Naples which belonged to him assigned to Venice or Castelli, 303.
- Fayence, in Provence, disputes with Faenza the origin of the word faïence applied to enamelled earthenware, 247.
- Federigo di Giannantonio, worked at Urbino about 1530, 219.
- Felippe, art potters of Castelli in seventeenth century, 337.
- Ferabad, near Ispahan, tiles from palace there with figure of Shah Abbas on horseback, 87.
- Ferniani, Count A. C., in 1693 head of pottery works still existing in Faenza, 251, 269.
- Ferrara, early discovery of art of making porcelain claimed for, 45; records of potteries there, and examples assigned to these, 284-291; mark **391**.
- Ferrari, G. A., art potter at Sassuolo in 1741, 283, 292.
- Ferretti, S. and A., art potters at Lodi in eighteenth century, 317; mark **467 n**.
- Ferri, Agostino, art potter at Pavia in eighteenth century, 321.
- Filangieri, Prince, on pottery of Southern Italy, 114, 342.
- Finale in the Emilia, potteries established there in eighteenth century, 347.
- Fischer, Sigismondo, of Dresden, assisted Antonibon of Nove in manufacture of porcelain, 308.
- Florence, porcelain made there under Grand Duke Francis I, 42, 289; its characteristics and marks, and description of specimens in various collections, 43, 44; MS. account in Magliabecchian Library, 43; early pottery works in and near the city, 121.
- Flores, Juan, a Fleming, working as potter in Spain in 1565, 114.
- Foligno, pottery works there referred to by Piccolpasso, 237.
- Fontana family of Urbino, originally Pellipario, 35-39; notes on various members by Sir J. Charles Robinson, 195-201.
- Fontana, Camillo, 36; works assigned to him, 209, 210, 289.
- Fontana, Flaminio, 196; marks **189, 190**.
- Fontana, Giuseppe, modeller of art pottery at Milan in eighteenth century, 314.
- Fontana, Guido, 177, 189, 192; supposed to be identical with Guido Durantino, 192, 201; works assigned to him, 201-203; marks **176-178**.
- Fontana, Nicola, *see* Nicolò da Urbino.
- Fontana, Orazio, 36, 39, 66, 171; works assigned to him, 203-209, 238, 322; marks **179-188**.
- Fontebasso, Giovanni, made porcelain at Treviso in nineteenth century, 306.
- Forastieri, Padre Vincenzo, signs maiolica made at Vietri in 1784, 344.
- Foresi, Dr., of Florence, his discoveries relative to Florentine porcelain, 42, 43.
- Forlì, history of pottery made there, and chief examples known, 270-280; marks **379-389**.
- Forms, decoration, uses, &c., of Italian pottery as described by Piccolpasso, 46-52.
- Fornovo, pottery works there in fifteenth century, 347.
- Fortnum Collection, *see* Ashmolean Museum.
- Fortuny, Mariano, modern Spanish painter, examples of Spanish lustred ware in his collection, 100.
- Fostat, site of ancient Cairo, fragments of lustred pottery found there, 6, 89.
- Fontaine Collection at Narford Hall, history, 76; its dispersal, 77.

France, maiolica in public and private collections, 73.

Francesca, donna, 'scudelera' at Venice in fourteenth century, 297.

Francesco de' Fattori, art potter in Urbania (Castel Durante) in eighteenth century, 154; mark **78**.

Francesco (detto Franciuolo), P. C. and G., art potters at Diruta in fifteenth century, 229.

Francesco, Juliani, art potter at Fabriano in fifteenth century, 236.

Francesco Nisi of Faenza, art potter at Mantua in 1616, 270.

Francesco da Pesaro, art potter, died at Genoa in 1529, 327.

Francesco Urbini, art potter at Diruta in sixteenth century, 232; mark **251**.

Franchini, Giovanni, made porcelain at Este in eighteenth century, 292.

Franchini, Girolamo, modern art potter at Este, 292.

Francis, second Grand Duke of Florence, porcelain made under his direction about 1580, 42, 289.

Franco, Battista, prepared designs for maiolica, 38, 39, 181, 217.

Frankfort, large terra-cotta altar-piece by Maestro Giorgio in Städel Museum there, 159.

Franks, Sir A. Wollaston, gifts by him to British Museum, 74, 87, 88, 89, 120, 128, 268; on Pesaro ware, 150; on work of Nicolò da Urbino, 190; on work of Xanto, 216; marks **190, 191, 362**.

Frate, Il, artist at Ferrara in 1523, 287; mark **258**.

Fрати, Dr., works referred to, 254, 352.

Fratini, artists at Urbania (Castel Durante) in eighteenth century, 182.

Friedrich, J., his 'Grundriss der Keramik' published in 1879, 352.

Frongini, Marino, art potter at Pesaro in 1812, 155.

Fuina, Gesualdo, and family, art potters at Castelli (1755-1822), 340.

G.

Gabellotto and Gian Maria of Faenza, art potters at Venice, 303.

Gai, Pietro, of Pesaro, aided in reproducing metallic lustre in 1848, 155; mark **151**.

Galletti, Paolo, art potter at Milan in eighteenth century, 314.

Gambyn, or Gambini, Giuliano, of Faenza, art potter at Lyons in sixteenth century, 249, 270; Scipio at Nevers, 270.

Gardner, Prof. Percy, his Catalogue of Greek Vases in Ashmolean Museum referred to, 2 n.

Garducci, *see* Donnino.

Garnier, Edouard, his 'Histoire de la Céramique,' 351.

Garzoni, in 1485 refers to maiolica of Faenza, 248; he disparages that of Treviso, 305.

Gatti, artist at Castel Durante in 1490, 176.

Gatti, Lucio, from Castel Durante, taught art of pottery in the Ionian Islands in 1530, 180.

Genoa, art potteries there, 327.

Genolini, Signor Angelo, his 'Maioliche Italiane,' 352.

Gentili of Castelli, a family of painters of art pottery in seventeenth and eighteenth centuries, 340; marks **516-519**.

Germany, early examples of enamelled pottery in various cities, 18; designs of German painters used on maiolica, 66; collections of maiolica in palaces, museums, &c., 72.

Gheltof, Signor Urbani de, his works on Italian pottery, 353.

Giacomo (or Jacomo), Antonio, of Pesaro, and his sons Francesco and Gasparo, art potters at Venice in sixteenth century, 36, 298, 299; marks **404, 407, 418**.

Giacomo de Bernardo, art potter at Venice in fifteenth century, 298.

Giacomo di Pietro, art potter at Faenza in 1454, 247, 310.

Giglio, Count Carlo Vicentini del, established art pottery in Vicenza in 1788, 349.

Ginori of Doccia, made porcelain there in

- 1735; their maiolica works commenced about 1850, 346.
- Gioanetti, Dr. V. A., produced excellent porcelain at Vinovo 1776-1814, 325; mark 476.
- Giorgio Andreoli of Gubbio, 'Maestro Giorgio,' 29, 32, 34, 37, 38; his origin and history, 158; works modelled by him in terracotta for churches in and near Gubbio, 159; his acquisition of the art of ruby lustre, 161; works assigned to him, 162, 318; variations of his signature, 166; marks 79-147.
- Giotto, jug apparently of enamelled ware introduced in a fresco by him, 20.
- Giovanni Andreoli, brother of Maestro Giorgio, 158.
- Giovanni Antonio e Francesco da Urbino, made tile pavement for episcopal chapel at Padua in 1497, 310.
- Giovanni Antonio, detto Zambecchino da Faenza, art potter in Rome in 1514, 239.
- Giovanni Battista of Faenza, art potter at Verona in 1563, 270; mark 457.
- Giovanni dai Bistugi, an early potter at Castel Durante, 174, 176.
- Giovanni de Drusin, painter of art pottery from Candiana in 1604, 312.
- Giovanni Francesco da Pesaro, art potter at Lyons in sixteenth century, 153 n.
- Giovanni Peruzzi, work signed by him, 223.
- Giovanni Virgilio, art potter at Bologna in 1595, 283.
- Giovanola, Francesco and Alessandro, art potters at Milan in eighteenth century, 314.
- Girolamo di Lanfranco, 'Il Gabbiccio,' one of the Lanfranchi family of Pesaro, 144, 150-153; mark 68.
- Girolamo di Marco, renews tile pavement in Siena in 1600, 134, 347.
- Girolamo, Rafaello, of Monte Lupo, tazza signed by him, mark 51.
- Gironimo, Maestro, art potter of Pesaro in 1542, 147; mark 70.
- Gironimo of Urbino, works painted by him, 210, 219, 329; marks 215-217.
- Gissone, Carlo, modeller of art pottery at Milan in eighteenth century, 314.
- Giulio Richard, modern art potter at Milan, 316.
- Giulio Romano, maiolica plateau painted with subject after him, 214.
- Giulio of Urbino, artist at Ferrara and elsewhere, 219, 281.
- Giustiniani, Nicola, head of art pottery in Naples in 1760, which still continues, 335.
- Glazed wares, 3, 4, 7.
- Glovis, a mark on Caffaggiolo ware, its probable signification, 129.
- Godman Collection of Siculo-Arabian, Damascus, Persian, and Hispano-Moresque wares, 89, 92, 93, 111.
- 'Gombrôn,' a name applied to Persian ware by English writers in seventeenth and eighteenth centuries, 43 n., 87, 88.
- Gonzaga-Este service of maiolica painted by Nicola da Urbino for Isabella d'Este, portions in various collections, 190-194.
- Goracchi da Borgo San Sepolcro, painter of vases at Genoa in 1566, 327.
- Graffito, *see* Sgraffiato.
- Grossi, Antonio, art potter at Turin in eighteenth century, 324.
- Grossi, Tonducci Cavina, head of art pottery in Faenza at end of seventeenth century, 251.
- Grosso, painter on pottery at Ferrara in 1523, 287.
- Grottaglie, near Taranto, art pottery said to have been made there, 343.
- Grue of Castelli, a numerous family of art potters in seventeenth and eighteenth centuries, 335, 338-340, 343, 344; account by Signor G. Cherubini of the various members, 339; marks 510-515.
- Guangeroli, a family of art potters in Pavia in eighteenth century, 321, 322.
- Gubbio, pieces lustred there sometimes signed both by artist and by maestro, 34; account of art potteries there, 156-173; altar-pieces in churches there ascribed to Maestro Giorgio, 159; marks 79-151.
- Guido, son of Nicola da Urbino, *see* Fontana.
- Guido Durantino, supposed to be identical with Guido Fontana, *see* Fontana.
- Guido Merlino, or Nerlino, *see* Merlino.

Guidobono, family of art potters at Savona in seventeenth and eighteenth centuries, 329, 330; marks **491, 492**.
Guy of Castel Durante, worked at Urbino, 219.

H.

Hannong, Pietro Antonio, of Strasburg, produced maiolica and porcelain at Vinovo in eighteenth century, 325.
Henderson Collection in British Museum, special examples, 92-94, 107, 110, 166, 256, 260, 282; marks **45, 94, 356**.
Henry III of France, in 1580 desired maiolica to be sent to him from Faenza, 249.
Hewelcke, set up porcelain works in Venice in 1758, 305.
Hirschvögel, Veit, of Nuremberg, used tin glaze in fifteenth century, 18.
Hirtz, Samuele, a Saxon, professed to make porcelain in Rome in eighteenth century, 242.
Hispano-Arabian pottery, wall tiles on the Mosque at Cordova, 96.
Hispano-Moresque pottery, historical account, 95-114; only of late years recognized as of Spanish origin, 95; belief of some writers that it was made in Italy by Moorish artisans, 95; its resemblance to early lustred tiles at Seville, Cordova, &c., 96; classification by Baron J. C. Davillier and others, 97.

I.

Ibn-Batoutah of Tangier refers in his Travels in Spain to the pottery of Malaga, 99.
Iero or Jero, Maestro, of Forlì (possibly a contraction of Girolamo or Geronimo or Piero), 22, 178; pieces from his pottery, 255, 256, 271-278; marks **381 (?)**, **384**.
Imola, records of potteries there, 283.
Incised wares, *see* Sgraffiato.
Intra incised ware, assigned to Intra on Lago Maggiore, 118.
Ippolito di Beneamatis da Gubbio, art potter in Rome in 1517, 240.

Iviça, one of the Balearic Islands, faïence made there referred to by Vargas, 103; vessels of fine earth from thence protections against poison, 110.

J.

Jacomo Pinsur or Pittore, one of the Lanfranchi, and probably painter of pieces bearing initials J. P., 136, 148, 151; marks **69, 74, 75**.
Jacquemart, Albert, his 'Histoire de la Céramique,' 351.
Jaen in Spain, pottery works there in 1628, 109.
Jerusalem, tile decoration of Mosque of Omar, 83.

K.

Kashan, Persian tiles found there, 86.
Kashany, name applied to tiles in Persia in 1350, 84.
Khorsabad, wall of glazed bricks at, 6, 98.
Konieh (Iconium), in Asia Minor, mosque decorated with tiles, 83.
Kraut, Hans, potter at Villengen in sixteenth century, 19.
Kutahia in Anatolia, variety of oriental pottery from thence, 92.

L.

La Fratta, incised wares assigned to this place, 118, 237.
Lanfranchi of Pesaro, a family of art potters, 35, 37, 144, 150, 151, 153; marks **67-75**.
Laurati, Pietro (1282-1340), jug of enamelled ware introduced into a picture by him, 20.
Lavolini, art potter of Castel Durante, used designs by Raffaellino del Colle, 180.
Layard, Sir Henry A., his 'Monuments of Nineveh' referred to, 5 n.; discovers lustred tiles at Khorsabad, 98.
Lazari, Signor Vincenzo, his work on the Correr Museum referred to, 8 n., 352; his discovery of early pottery at Padua, 309.

- Lazzarini, artists at Urbania in eighteenth century, 182.
- Lazzaro di Battista di Faenza, art potter at Diruta in sixteenth century, 230.
- Lazzaro Levi, art potter at Mantua in seventeenth century, 294.
- Leo X, Pope, represented on Caffaggiolo plateau, 126.
- Leochadius Solobrinus of Forlì, signs pieces dated 1555 to 1564, 280; mark **388**.
- Levantino, Luigi, art potter at Venice and Savona, 329; marks **482, 486**.
- Leyna, Giovanni Pietro, art potter at Milan in 1594, 314.
- Lindus, *see* Rhodian ware.
- Literature bearing on maiolica, 350-357; list of works consulted, 359-371.
- Lockwood, Miss, collection of Roman wares, 241, 244; marks **29, 281**.
- Lodi, art pottery made there in seventeenth and eighteenth centuries, 316, 317; mark **467**.
- Lodovico, art potter from Candiana in 1604, 312; mark **399**.
- Lombardy, Piedmont, &c., pottery works in, 314-331; marks **458-467**.
- Lomello, Giovanni, modern art potter at Vinovo, 325.
- Loreto, vases and drug-pots of Urbino ware made for Duke Guidobaldo II, and subsequently presented by Duke Francesco Maria II to the Santa Casa, still preserved there, 39, 70, 204; small cups or saucers claiming to be made from dust from the Santa Casa, 186, 205, 238.
- Lorzi, Antonio de, 'Scudeler' at Venice early in fifteenth century, 296.
- Lotti, Pietro, modern art potter at Pesaro, 155.
- Louvre, Paris, Museum of the, 22, 45 n., 73; references to special examples:—frieze from Susa, 5, 80; Hispano-Moresque, 111; incised wares, 118; Pesaro, 147, 152; Gubbio, 164, 167, 172; Castel Durante, 185; Urbino, 200; Diruta, 232, 233; Forlì, 278, 279; marks **143** and onward, *passim*.
- Luca Baldi da Urbino, art potter at Rome in sixteenth century, 240.
- Luca del fu Bartolomeo, worked at Urbino about 1544, 219.
- Luca della Robbia, *see* Robbia.
- Luccolo di Giovanetto Andreuecoli, art potter at Gubbio in 1348, 157.
- Ludovico or Lodovico, Maestro, head of art pottery in Venice in sixteenth century, 36, 301, 302, 305.
- Lustred ware, *see* Metallic lustre.
- Lyons, Italian potters working there in sixteenth century, 124, 153 n., 221, 328.

M.

- Madrid, pottery founded at Buen Retiro by Charles III, 110.
- Magrini and Co., modern art potters at Pesaro, 155.
- Mainardo de Antonio, art potter in Venice in fifteenth century, 298.
- Maiolica or Majolica, origin of name, 17; at first restricted to lustred wares, 17; how applied by Piccolpasso, 63, 157; Scaliger's statement as to spelling of name, 101, 102; applied in a Venetian decree of 1474 to wares from Spain, 104.
- Majorca, attacked by the Pisan fleet in 1115 and dishes said to have been brought thence, 10, 14, 82; records of manufacture of faïence there, specially at Ynca or Inca, 101, 102, 103; commerce with Italy, 102.
- Malaga, probably earliest site of manufacture of lustred ware in Spain, 99; Alhambra vase and other pieces possibly made there, 99-101.
- Malagola, Dr. Carlo, his researches among local records of Faenza and other places, 247, 250, 282, 283, 354.
- Malatesta, Roberto, sends present of lustred ware to Lorenzo the Magnificent, 31, 145, 231.
- Manara, Baldasara, art potter at Faenza in sixteenth century, 251, 253, 264, 265; marks **336-342**.
- Manardi family, art potters at Bassano in seventeenth century, 304, 307, 317; marks **437, 438**.
- Mancinus, P. P., signs a plaque as made by him in 1630 at Diruta, 234.

- Manfredi family, Lords of Faenza, 246; jugs bearing *impresa* of Astorgio I, who died in 1405, 20, 252.
- Manises, near Valencia, famous for its enamelled ware, 105, 106; process followed there, 108; lustred pottery still produced there early in nineteenth century, 109.
- Mantovani, Luca, partner in porcelain manufacture in Venice in 1719, 305.
- Mantua, records of potteries there, 294.
- Marc Antonio, the three Graces, after him, on Gubbio lustred plate, 167.
- Marchionno, art potter at Castelli in seventeenth century, 338.
- Marforio, Sebastiano di, art potter at Castel Durante in 1519, 183; Baldassare at Venice, 303; mark 154.
- 'Margarita Preciosa,' written in 1330, contains recipe for stanniferous glaze, 18.
- Mariani, Gian Maria, art potter at Urbino about 1530, 219, 222.
- Marini, artists at Castel Durante in 1490, 176.
- Marino and his son, art potters at Venice, 303; mark 412.
- Marinone, Simone, of Pesaro, art potter at Bassano in 1540, 306; his descendants working there in eighteenth century, 307; mark 431.
- Mariotto da Montelupo, art potter at Rome in 1514, 240.
- Martinelli, Antonio, art potter in Milan in eighteenth century, 314.
- Maruti, Raffaele, modern art potter at Fabriano, 237.
- Marzi, Alfonso, art potter at Pesaro in eighteenth century, 154.
- Massaniello, his portrait and that of his wife on plates of Naples or Castelli ware, 336.
- Masseot Abaquesne, Italian art potter at Rouen in sixteenth century, 249.
- Matteo de Ranieri da Cagli, art potter at Pesaro in 1462, 133, 144.
- Matteo di Alvise of Faenza, art potter at Venice in 1489, 269, 298.
- Mazzolini, Pietro, of Ravenna, art potter at Urbino in 1569, 282.
- Mazzuoli, G., modern art potter at Siena, 138.
- Medici, Cosmo or Piero de', commissioned Luca della Robbia to construct writing cabinet of enamelled terra-cotta, 26.
- Medici family, probably created art pottery works at Caffaggiolo, 124.
- Medici, Lorenzo de' (il Magnifico), his letter to Roberto Malatesta, acknowledging present of Pesaro ware, 31, 145, 231.
- Medina, tiles from, in Museum at Sèvres, 81.
- Mel or Miele, Giovanni, of Flanders, supposed to have designed for Castel Durante wares, 185.
- Melchiorre, Frate, of Faenza, art potter at Ferrara in 1490, 269, 285.
- Melozzo da Forlì, designs for maiolica probably from his hand, 256, 272, 273, 276 n.; his portrait on a tile, 276.
- Mély, F. de, 'La Céramique Italienne,' 354.
- Meo Marchetti, art potter at Fabriano in fifteenth century, 236.
- Merlingo, or Merlini, or Nerglino, Guido, art potter at Urbino, 189, 192, 218; had a shop in Venice, 301, 305; marks 214, 405.
- Metallic lustre enrichment of pottery, early use in Egypt, Persia and Sicily, 6, 15; theories as to its first introduction into Italy, 16; its development, 29; Piccolpasso's account of the process, 63, 157; iridescence sometimes due to other causes, 81; probably of Egypto-Arabian origin, 84, 96, 98; its use in Spain on Hispano-Arabian and Hispano-Moresque wares, 95; rarely applied to Caffaggiolo ware, 128; probable early use of madreperla lustre at Pesaro, 146; account of lustre enrichment as applied at Gubbio, 156-173; classification of lustred wares, 162; various names applied to lustred wares in Italy and France, 173; modern imitations, 155, 173, 237.
- Mezza-maiolica, name applied to coarser lead-glazed and lustred ware, 16, 34 n., 121, 146, 162, 280, 317.
- Migliardi, Rinaldo and Cesare, modern art potters at Fabriano, 237.
- Milan, record of maiolica being made there

in 1594, 314; important works there in eighteenth century, 315; marks **458-464**.
 Minghetti, Angelo, and Son, modern art potters at Bologna, 283.
 Modena, records of potteries at various towns in Duchy, 292, 293.
 Mohammedan Conquest in seventh century, its probable effect in reviving arts of ancient Egypt, 82.
 Molaroni, modern art potter at Pesaro, produced imitations of ancient wares, 155.
 Molinier, Émile, 'La Céramique Italienne au xv siècle' and other works by him referred to, 21 n., 22, 23 n., 251, 254, 257, 302, 317, 356; his theories as to lustred wares of Pesaro and Diruta, 227.
 Mondovi, art potteries there in eighteenth and nineteenth centuries, 326; marks **477-479**.
 Monte, in, art pottery at Faenza in sixteenth century, 251, 253.
 Monte, near Caffaggiolo, dish made there, 251; mark **43**.
 Monte Lupo, art pottery made there, 139; marks **51-54**.
 Monti, Santi and Vitaliano, modern art potters at Fabriano, 237.
 Montmorency, Constable de, obtained maiolica from Urbino, 201; and from Faenza, 249.
 Moorish potters, supposed to have passed into Sicily and Italy, and introduced metallic lustre, &c., 16, 342; their probable work in Spain, 96, 97, 99, 104, 105.
 Morcia, Ubaldo della, artist at Castel Durante, 180.
 Morelli, art potters at Castel Durante, 176.
 Moretti, a family of art potters at Bassano in eighteenth and nineteenth centuries, 307.
 Muel, near Saragossa, process employed there in manufacture of art pottery, 108.
 Muhamed ben Suleyman Attaalab, Spanish artificer in gold lustre ware in sixteenth century, 108.
 Müller, Ferdinand, of Mannheim, art potter at Naples in eighteenth century, 335.
 Musso, Benedetto, and family, of Savona, heads of modern art potteries at Mondovi, 326, 347; marks **477, 479**.

N.

Nani, Antonio, art potter at Urbino in seventeenth century, said to have visited Turin, 322, 323.
 Naples, early tiled pavements supposed to have been made there, 332, 333; maiolica of seventeenth and eighteenth centuries, 334, 335; marks **501-505**.
 Nardo, maiolica said to have been made there in sixteenth century, 347.
 Nassiri Khosrau, his travels in 1035 to 1042, notices lustred ware in bazaars of old Cairo, 84.
 Negrini, C. J., art potter at Milan in eighteenth century, 314.
 Nevers, potters from Faenza worked there in sixteenth century, 249.
 Newdorfer, Johann, faïence in Italian style bearing his name, 302.
 Nice, in Anatolia, mosque decorated with tiles, 83.
 Nicolaus de Ragnolis, of Faenza, his signature on a plate dated 1475, 247, 257.
 Nicoletti, enamelled plaque of fifteenth century at Padua so marked, 310; mark **446**.
 Nicolò da Fano, artist at Faenza in sixteenth century, 253, 263.
 Nicolò di Gabriele, art potter at Urbino about 1530, 193, 219.
 Nicolò (or Nicola) da Urbino, probably a member of the Pellipario or Fontana family, and father of Guido Fontana, 35, 37; early works from Castel Durante ascribed to him, 177, 178, 180; account of his most important works from Urbino, 189, 190-194, 255, 262, 287; marks **153, 170-175**.
 Nicolo, Sier, 'Bocaler' at Venice in fourteenth century, 296.
 Niculoso Francisco, worked in sixteenth century in Spain in the manner of the Della Robbia, 28, 111; account of his most important work in Seville, 112-114, 258.
 Nimrúd, glazed bricks and tiles from, 5.
 Nove, near Bassano, maiolica made there in seventeenth and eighteenth centuries, 308, 309; porcelain also made there in 1750, 308; marks **441-445**.

Nuvoletti, art potter at Scandiano in eighteenth century, 293.

O.

Ordelaffi, Lords of Forlì, a family referred to by Dante, plaque of about 1480-90 bearing their arms, 271.

Ottaviano of Faenza, art potter at Ferrara in 1493, 269, 285.

P.

Padua, named by Piccolpasso as seat of a pottery in his time, 309; traces of earlier works found by Signor V. Lazzari and others, 310; examples of maiolica and tiles, 310, 311; marks **446-453**.

Paladini, Egisto, modern art potter at Siena, 138.

Palaia, pottery works there in sixteenth century, 347.

Palermo, pottery works there in sixteenth century, 341; marks **506-509**.

Palliser, Mrs. Bury, on motto of Giuliano de' Medici, 129.

Panocchia, Giov., art potter at Parma in 1425, 347.

Pantales, Andrea, signs pharmacy jars dated 1616, 269.

Pantaneto, tiles made there in 1600, 347.

Paolucci, owned pottery works in Pesaro, closed in 1849, 155.

Papi, Giambattista, art potter at Castel Durante in seventeenth century, 182.

Parma, pavement of early enamelled pottery in Museum, 22; art pottery works there in fifteenth, sixteenth, and eighteenth centuries, 348.

Parolin, Francesco, of Bassano, directed art pottery at Nove in eighteenth century, 308.

Passeri, Giambattista, his 'Istoria delle pitture in maiolica fatte in Pesaro' referred to, 29, 30, 31, 41, 133; epitome of this history, 140-147; fosters a revival of art pottery in

Pesaro in eighteenth century, 154; on ruby lustre as used at Pesaro and Gubbio, 157, 161.

Passignano, maiolica made there in seventeenth century, 348.

Patanazzi, or Patanati, family, artists at Urbino in the decadence, works signed by various members, 220; marks **233-239**.

Pavement, *see* Tiles.

Pavia, exterior of S. Michele and other churches decorated with bacini, 10, 117; incised ware made there in seventeenth century, 119; history of art pottery there, 317-322; marks **465, 466**.

Pedrinus, Johannes, art potter at Forlì in 1396, 270.

Pedrotti, Dr. Francesco, modern art potter at Mondovi, 326, 347.

Pellino, Marco, art potter at Pavia in eighteenth century, 321.

Pelliparii, a distinguished family of art potters of Castel Durante, who emigrated to Urbino, and took the name of Fontana, 35, 177, 189; *see also* Fontana and Nicolò da Urbino.

Pepi, Bernardino, art potter in Siena, in nineteenth century, 134, 138.

Peringer, Leandro, of Venice, his experiments in porcelain, 288.

Persian ware, 43 n., 80-89; ancient bricks and bas-reliefs of stanniferous enamel, 85; re-appearance of enamelled pottery, tiles, &c., in eleventh century A.D., probably due to Mohammedan conquest, 85; designs adapted from metal vessels, 86; places where found, 86; classification of Persian glazed pottery, and marks thereon, 87-89.

Perugino, Pietro, his portrait on maiolica dish, 187.

Pesaro, in Duchy of Urbino, claim by Passeri that the madreperla lustre originated there, 30; development of its wares, 35; history of its manufacture of pottery, 140-155; marks **57-78** (and note).

Pescolanciano, in the Abruzzi, porcelain works established there about 1770, 343.

Pessarotti, A., art potter at Casalmaggiore in 1766, 346.

- Pessina, Carlo, art potter at Pavia in eighteenth century, 321.
- Petrus Andreas de Faventia, artist of tile pavement in S. Petronio, Bologna, 250, 254.
- Piacentini, N., art potter at Parma in eighteenth century, 348.
- 'Piatti di pompa,' dishes so named, 67.
- Picchi, Luca, Angiolo, and Giorgio, art potters at Castel Durante, 180; Giorgio, the younger, painter at Urbino, 219.
- Picci, artist at Castel Durante in 1490, 176.
- Piccolpasso, Cavaliere Cipriano, director of art pottery at Castel Durante in sixteenth century, his MS. on the art of pottery now in Library of South Kensington Museum, modern printed editions of it, 36 n, 174; abstract of this work, 46-65; his recipe for metallic lustre confirmed by modern experiments, 98; his account of sgraffio ware, 117; of the Gubbio lustre, 156, 157; his pottery works at Castel Durante, 174; later years and death, 175.
- Pier del Vasaro, Francesco, art potter at Castel Durante in 1490, 176; erected the largest furnace in Venice, 180.
- Pier di Matteo di Agoletti, art potter in Bologna in 1549, 282.
- Pieragnolo, Francesco, and his father-in-law, Gian Antonio, of Pesaro, art potters in Venice in sixteenth century, 36, 301; mark 408.
- Pieragostino, art potter at Diruta in sixteenth century, 230.
- Piergentili, director of art pottery at San Quirico in eighteenth century, 224.
- Pierino del Vaga, maiolica cistern painted from design by him, 207.
- Piero dei Ponti (Pier Frutarnol), permitted to bring pottery from Ravenna to Venice in 1522, 282.
- Pietro Lei da Sassuolo, painter at Pesaro and elsewhere in eighteenth century, 154, 293; mark 76.
- Pietro Lorenzi of Cadore, made porcelain at Nove in eighteenth century, 308.
- Pignani da Gualdo, Lorenzo, licensed to apply gold to maiolica in Rome in 1673, 242.
- Piot, Eugene, on Piccolpasso's MS., 175; his discovery of lustred ware in rubbish heaps at Diruta, 227; theories based thereon, 228; on art pottery produced at Pavia, 318-320.
- Pisa, exterior of churches decorated with bacini, fragments from churches of S. Cecilia, &c., 10, 14, 15 (illustration), 83, 102, 116; potteries in Pisa in early days, 138; maiolica and porcelain probably made there by N. Sesti, 133, 139.
- Plumbeous or lead-glazed wares, 7-12.
- Pollenzo (Pollentia), potteries there in Roman times, 326.
- Pomis, Pietro, art potter at Lodi in 1625, 316.
- Pompei, Tito and Orazio, art potters of Castelli in sixteenth century, 337, 338.
- Porcelain, Chinese wares popular in Italy in seventeenth century, 41; endeavours in Europe to discover art of making porcelain, 42; made in Florence under Grand Duke Francis I about 1580, 42; examples of Florentine or Medicean porcelain, 43; earlier claims advanced for Venice and Ferrara, 44, 288, 305; resemblance of some of these to Urbino ware, 45; porcelain made in Rome by Volpato and others in eighteenth and nineteenth centuries, 242; made in 1750 at Nove, 308; at Vinovo and Vische, near Turin, 325; at Capo-di-Monte, 335; at Pescolanciano, 343; at Doccia, 346.
- Porcellana, a name formerly applied in Italy to choicer descriptions of enamelled earthenware, 34, 146; a variety of decorative design styled 'a porcellana,' 34, 274.
- Pottery, definition, constituents, and classification, 2.
- Prestino, or Perestino, Maestro, of Gubbio, artist in lustred ware, 172; marks 148-150.
- Puente del Arzobispo, Spain, pottery works there, 109.
- Punzi, Antonio, modern art potter at Vietri, 344.

R.

- Raccagna, Giovanni Maria (*detto* Taffarino), of Faenza, art potter at Imola in 1543, 269, 283.
- Raffaelle Ciarla, painter of designs on Urbino ware about 1530-1560, 39, 219.

- Raffaello dal Colle, prepared designs for maiolica, 37, 39; decorated Palazzo Imperiale near Pesaro, 37; his designs adopted at Castel Durante, 180.
- Raffaello, Sanzio, origin of erroneous attribution to him of painting on maiolica, 37; original drawings and engravings from his designs bought by Guidobaldo II for use by art potters in Duchy of Urbino, 38; figures on Caffaggiolo plate once supposed to be intended for him and the Fornarina, 40, 131; drawing of his school, a design for the border of a plate, 66; paintings on maiolica adapted from his pictures, 137, 167, 193, 200, 208, 214, 233, 261, 308.
- Raffaelli, Signor Giuseppe, his memoirs on maiolica of Castel Durante, &c., 175.
- Ragazzini, Tomaso, art potter at Faenza in eighteenth century, 269.
- Rainoldi, G. M., art potter at Pavia in eighteenth century, 321.
- Ratti, Agostino, art potter at Savona in eighteenth century, 330; marks **487, 488**.
- Ravello, mosaic of oriental tiles in cathedral, 342.
- Ravenna, potteries named by Piccolpasso, 281; decrees limiting importation of pottery, 281, 282; marked pieces, 282; mark **390**.
- Recanti, pottery said to have been made there, 348.
- Reggiani & Co., modern art potters at Pesaro, 155.
- Reggio, pottery made there in 1565, 293.
- Renzo of Lanciano, painter of maiolica in fifteenth century, 337.
- Reviera, Enrico la, art potter at Turin in seventeenth century, 323.
- Rhages, or Rhei, near Teheran, ancient tiles found there, 86, 99.
- Rhodian or Lindus ware, its characteristics, 93.
- Riaño, Signor J. F., his handbook on Spanish Arts, 97, 108, 110.
- Richard, Luigi, et Cie., modern art potters in Turin, 325; mark **474**.
- Richard II of England, permits glass and earthenware from Venice to be sold in London free of duty, 300.
- Ridolfi, Giacomo and Loys, of Caffaggiolo, founded a pottery in France in 1590, 128.
- Rimini, named by Piccolpasso as site of a pottery, 280; pieces assigned thereto, 281; marks **392-397**.
- Risio, Angelo Michele, art potter at Bologna in 1595, 282.
- Ris-Paquot, his work 'La Céramique,' 351.
- Robbia, Luca della, and his family, 19; Sir J. C. Robinson's sketch of his life and works quoted, 23-28; medallions with impersonations of the twelve months assigned to him, 25; works relating to Della Robbia family, 28 n.; vases made by them, 123; roundels at Venice, 297.
- Robinson, Sir J. Charles, quoted on Luca della Robbia, 23-28; his purchases for South Kensington Museum, 74; on Hispano-Moresque lustre, 97, 107; conclusions as to origin of ruby lustre, 161; account of the Fontana family, 195; notes on Francesco Xanto, 212.
- Rochechouart, Count Julien de, his 'Travels in Persia' quoted, 80.
- Roda, Francesco, art potter at Lodi in eighteenth century, 317.
- Rolet, Martin, a French artist working at Urbania and elsewhere in eighteenth century, 223, 224; mark **241**.
- Rombaldotti, Hippolito, painter of maiolica made at Urbania in seventeenth century, 185.
- Rome, art pottery recorded to have been made in city in sixteenth century, 239; pharmacy vases dated 1600, 240; porcelain made there in eighteenth and nineteenth centuries by Volpato and others, 242; marks **278-284**.
- Ronca, Cav. Antonio, set up art pottery at Fabriano in 1834, 237.
- Ronciglione, art pottery works established there in 1754, 348.
- Ronco, unsuccessful attempts to establish pottery there in seventeenth century, 348.
- Rossellino, Antonio, possibly designed roundels of Della Robbia ware in Venice, 297.
- Rossetti family, art potters at Lodi in eighteenth century, 317; at Turin, 324; marks **467 n., 469**.

Rossi di Stefano, Giovanni, art potter at Treviso in eighteenth century, 306.

Rothschild, collections of various members of the family in France and England, 73, 77; special references to, 129, 130, 138, 222, 223, 260; marks **19, 33, 34, 47, 50, 205, 213, 224, 254, 408.**

Rouen, potters from Faenza worked there in sixteenth century, 249.

Rovezzano, maiolica said to have been made there, 348.

Rubati, Pasquale, and his family, art potters at Milan in eighteenth century, 314, 315; marks **458, 459, 464.**

Rubbiani, Carlo, and D. Antonio, modern art potters at Sassuolo, 293.

Ruberti, G. M., art potter at Treviso in eighteenth century, 306.

S.

Sabatini, art potters at Castel Durante in 1490, 176.

Saguntum, jasper red pottery mentioned by Pliny, 103.

Sala, Giacomo, art potter at Pavia in 1431, 318.

Salerno, mosaic of oriental tiles in cathedral, 342.

Salimbene Andreoli, brother of Maestro Giorgio of Gubbio, works with him on lusted ware, 158, 168.

Salmuzzo, Giovanni Maria, art potter at Bassano, 304.

Salomini, Girolamo, art potter at Savona in seventeenth century, 329; marks **484, 493.**

Salting Collection, 77; reference to special examples:—Damascus, 92; Hispano-Moresque, 111; Caffaggiolo, 130; Gubbio, 167; Castel Durante, 183; Urbino, 191, 208; Faenza, 255, 261, 267; Forlì, 272, 278; Venice, 301; marks **32, 33, 46, 93, 181, 291, 307, 308, 382.**

Salvatore, Francesco G., of Nuremberg, art potter at Venice in fifteenth century, 298.

Salzmann, M., his discovery of pottery furnaces at Lindus, in island of Rhodes, 93.

San Donino, pottery made there in fifteenth and sixteenth centuries, 348.

San Miniato, piece so marked dated 1581, 349.

San Possidonio, art pottery there in eighteenth century, 293.

San Quirico d'Orcia, pottery made there in eighteenth century, 224; marks **243-246.**

Sant' Apollinare, monks of Monte Cassino said to have established pottery works there, 344.

Sant' Elpidio al Mare, furnaces recorded to have existed there, 348.

Saragossa, lusted wares on sale there in sixteenth century, 108.

Sassuolo, art potteries there in eighteenth and nineteenth centuries, 292, 293.

Saverio, F., of Castelli, 1731-1799, member of the Grue family, a skilful painter and modeller of groups, &c., travelled in France, Germany, and England, 339.

Savignonne, Tomaso, said to have made porcelain in Rome in 1633, 242.

Savini family, art potters at Castel Durante in 1490, 176, 240; Pompeo, a modeller there in seventeenth century, 182.

Savino, Giovanni Paolo, painted at Rome in style of Urbino grotesques, 36, 240, 241, 291; mark **280.**

Savino, Guido da, referred to by Piccolpasso, 47; stated to have established himself as an art potter at Antwerp, 36, 177.

Savona, early pottery works there, 328; extensive art potteries in seventeenth and eighteenth centuries, 329-331; list of art potters, 331; marks **480-500.**

Scaldamazza di Virgilotto, art potters in Faenza in sixteenth century, 253; Tomaso, worked in Mantua in 1552, 270.

Scaliger, Julius Caesar, his comparison of Italian pottery with Chinese porcelain, 17; on wares of the Balearic Islands, 101; on the name maiolica, 102.

Scandiano, art pottery there in 1754, 293.

Shah Abbas II, encouraged potter's art, is represented on horseback in low relief on Persian tiles, 87.

- Schelestadt, in Alsace, an art potter recorded to have died there in 1283, 18.
- Schiavone, Stefano, art potter at Pesaro, 145.
- Schioppa, modern art potter at Naples, 335.
- Schön, or Schöngauer, Martin, his designs used on maiolica, 66, 257.
- 'Scudella da donna di parto,' or 'vasi puerperali,' described by Piccolpasso, 50.
- Sebastiani, Federicus, of Castelli, plaque signed by him dated 1368, 337.
- Segovia, pottery works there, 110.
- Serullo, G. B., of Genoa, made tiles for Duke of Parma in latter years of sixteenth century, 348.
- Sesti, Nicolo, licensed by Ferdinando I to produce maiolica and porcelain at Florence and Pisa, 133, 138.
- Seville, works of Niculoso Francesco in that city, 111.
- Sèvres Museum, 21, 22, 45 n., 73, 111, 114, 164, 281; marks **54, 454, 458, 463**.
- Sforza family, lords of Pesaro, encouraged art pottery, 30; Costanzo Sforza in 1478 sends present of 'vasa fictilia' to Pope Sixtus IV, 31, 145, 231.
- Sgraffiati, graffiti, or incised wares, 9, 19, 116-120, 224, 237, 318; marks **1-7**.
- Sicily, traces of Arab and Moorish potteries in the island, 341.
- Siculo, L. Marineo, writes in 1517 on faïence made in Spain, especially at Valencia, 104.
- Siculo-Arabian ware, 89; chief examples known and theories as to their origin, 90, 341, 342.
- Siculo-Moresque wares, ancient pottery found at Palermo, 114; certain pieces formerly so called found to have been produced in Valencia, 106, 107.
- Siena, 40; historical account of maiolica, tiles, &c., from thence, 133-138; marks **44-49**.
- Siliceous, vitreous, or glass-glazed wares, 4; characteristics and varieties, 79-94; native to Egypt, 85.
- Silvano, Francesco, art potter at Urbino, 36, 219.
- Simone di Antonio Mariani, worked at Urbino about 1542, 219; mark **228**.
- Simone, Bartolomeo di, payment to him for 'lavori di terra' in 1425, 122.
- Simone da Siena, di casa Piccolomini, art potter at Pesaro in 1462, 133, 144.
- Simono, Maestro, of Castel Durante, piece signed by him dated 1562, 184; mark **164**.
- Smith, Col. Sir R. Murdoch, collection of Persian pottery by him, his handbook, 87.
- Soden-Smith, R. H., his lists of books on pottery, &c., 357.
- Solobrin, Jerome, potter at Amboise 1494-1502, 280.
- Sordi, P. G., painter and director of art pottery at Lodi in 1625, 316, 317.
- South Kensington Museum, 19, 22, 23, 36, 38, 40, 45, 74; references to special examples:—Persian, 87; Siculo-Arabian, 89; Hispano-Moresque, 98, 100, 101, 111; incised wares, 116, 119; Della Robbia vases, 123; Caffaggiolo, 126, 128, 129, 131, 133; Siena, 135, 136; Gubbio, 161-167, 171; Castel Durante, 183, 186; Urbino, 211; Diruta, 233, 234; Bagnorea, 235; Faenza, 256, 257, 259, 260, 266, 267; Forlì, 271-278; Padua, 310; Pavia, 320; marks *passim*.
- South Kensington Museum Catalogue of Maiolica, &c., issued in 1872, the basis of present work, 1 n.; special references to, 21 n., 91, 95, 106 n., 121, 133, 137, 140, 163, 177, 179, 188, 239, 242, 254, 274, 295, 320, 327.
- Spain, Arab conquests in, 711 A.D., early fragments of pottery found at Cordova and Granada, 13; Moors found kingdom of Granada in 1235, when Hispano-Moresque ware first appears, 14, 96, 97; *see also* Hispano-Moresque pottery.
- Spello, referred to by Piccolpasso, 237.
- Spinace de Iesi of Gubbio, modern reproduction of lustre, 173.
- Spindle-whorls (fusciarolli) of maiolica, 68.
- Spitzer Collection, its dispersal, 73; special pieces in it referred to, 125, 147, 167; marks **88, 91**.
- Stailan, Armadeo, painter of maiolica at Milan in eighteenth century, 314.
- Stanghi, Piero Paolo, art potter at Faenza in 1559, 249, 287.

Stanniferous glaze, *see* Enamelled wares.
 States of the Church account of potteries in various cities, 226-244.
 Stowe, collection of maiolica there, its dispersal, 75.
 Successus, P. Elvius, father of Emperor Pertinax, had a pottery at or near Savona, 328.
 Superchina, art potter at Castel Durante in 1490, 176.
 Superchino, Giovanni Giacomo, art potter at Rome in sixteenth century, 240.
 Susa, frieze from palace at, now in the Louvre, 5, 80; pottery found there, 81.

T.

Taccoli, Marquis Achille, established art pottery at S. Possidonio in eighteenth century, 293.
 Taffarino, *see* Raccagna.
 Talavera, important manufacture of pottery there in sixteenth century, 109.
 Tamburino, Scipione, art potter at Mantua in seventeenth century, 294.
 Tardessiri, Domenico, of Faenza, art potter at Lyons in sixteenth century, 249, 270.
 Teramo, maiolica made there by Liberio Grue in eighteenth century, 344.
 Terchi, Bartolomeo, and other members of this family, wandering artists, working at Siena, San Quirico, Bassano, and elsewhere, 137, 224, 244, 307; marks **243-246**, **433-436**.
 Tereni, Giovinale, da Montelupo, mark **54**.
 Terenzio (Il Rondolino), art potter at Pesaro in 1550, 148; mark **71**.
 Tesio, Giovanni, from Castel Durante, taught art of pottery in the Ionian Islands in 1530, 180.
 Theophilus, his 'Arts of the Middle Ages' referred to, 8 n.
 Tiles, oriental, 81, 83, 84; Persian, 85; Rhodian, 94; Saracenic in Spain at Cordova, &c., 96; lustred slab found by Fortuny at Granada, 100; tombs at Seville covered with painted tiles, 111; pavements at Parma, 22; in Santa Maria del Popolo, Rome, 23; at Siena, 134; at Perugia, 232; tiles painted in Rouen by Italian artists in 1542, 249; pavement in S. Petronio, Bologna, made in Faenza in 1487, 22, 250, 254; sepulchral inscriptions, &c., at Faenza dated 1498, 23; pavement in S. Sebastiano, Venice, 256; pavement with portraits, &c., from chapel of a villa near Forlì, 274; pavement in Venice assigned to Castel Durante or Faenza, 297; pavement in chapel of Ves-covado, Padua, from Urbino, 188, 310; altar-piece at Genoa formed of tiles, dated 1529, 327; picture formed of tiles in church at Albissola near Savona dated 1576, 329; pavements in churches in and near Naples, 21, 332; in chapel of San Donato, near Castelli, 337; oriental tiles inlaid as mosaic in cathedrals of Salerno and Ravello, 342.
 Timoteo della Vite, influence of his works on painters of maiolica, 35.
 Tin glaze, *see* Enamelled wares.
 Tinucci, Francesco, art potter and modeller at Rome in present century, 243.
 Tisio, Benvenuto (Il Garofalo), a mark on maiolica seemingly referring to him, 261; *see* mark **310**.
 Titian, superintended preparation of art pottery at Venice ordered for Alfonso I of Ferrara, 299.
 Toledo, pottery works there in 1735, 110.
 Tomaso da Perugia, art potter at Rome in 1514, 240.
 Tommaso, art potter at Venice in 1489, 298.
 Tonducci, art potter at Faenza in 1693, 269.
 Tonduzzi, in 'Historie di Faenza,' dated 1675, states that maiolica arrived at perfection there 300 years previously, 248.
 Torre dei Passeri in the Abruzzi, art pottery made there in eighteenth century, 344.
 Torteroli, G. T., art potter at Savona in eighteenth century, 330.
 Treviso, maiolica ascribed to, 305; mark **420**.
 Triana, pottery works there, 109.
 Truvo, Nicola, art potter at Castelli in seventeenth century, 338.
 Turin, doubtful claims as to potteries there in sixteenth century, 322; examples of maiolica

made there in seventeenth, eighteenth, and nineteenth centuries, given by the Marquis d'Azeglio, 323-325; marks **468-475**.

Tuscany, account of potteries in and about Florence and other cities of the Duchy, 121-139; stanniferous enamel used in Tuscany in the second decade of fifteenth century, possibly earlier, 122.

U.

Ugolino of Forlì, musician and philosopher, his portrait in tiled pavement, 276.

Urbania, name conferred on Castel Durante in 1635, 36, 181.

Urbino, city of, history of manufacture of maiolica there, and account of finest remaining examples, 188-223; remarkable collection of Urbino ware in the museum of the Bargello at Florence, 206; marks **170-241**.

Urbino, Duchy of, account of manufacture of maiolica in the various cities, 33-40, 141-225.

Urbino, Dukes of house of Montefeltro, 33; Federigo, builder of castellated palace, encouraged manufacture of maiolica, 33; his portrait on lusted tazza in the Louvre, 164; Guidobaldo I continued patronage of ceramic arts, 34; Guidobaldo II sent presents of maiolica to Emperor Charles V and other princes, 38, 204; vases ordered by him for his Speziaria, 39, 204; these subsequently given by Duke Francesco Maria II to the Santa Casa at Loreto, 39, 205; collections of maiolica made by various dukes passed to the Medici, and portions now in the museum of the Bargello at Florence, 69, 206.

Urbino ware, one of the names given to maiolica, 188.

V.

Valaressi, Zacharia, of Faenza, his signature on an inkstand dated 1651, 269; mark **376**.

Valencia, potteries early established there, 13; historical account of wares of this kingdom, 103-114; Iayme of Aragon protects Moorish potters of Xativa, 13, 104.

Valvassori, Antonio, art potter at Pavia in eighteenth century, 322.

Vannini, G. B., art potter in Siena in eighteenth century, 138.

Varion, G. P., a Frenchman, made porcelain at Este in eighteenth century, 292.

Vasari, his Life of Luca della Robbia quoted, 24-27; his praise of Battista Franco, 38.

Vasi puerperali, *see* Scudella.

Velasco, Ignacio de, potter at Toledo in 1735, 110.

Venetian States, history of art potteries in various cities, 295-313; marks **398-457**.

Venice, early discovery of art of making porcelain claimed for, 44, 288, 305; importation of pottery except certain Spanish wares prohibited in fifteenth century, 104, 297; ancient pottery found under St. Mark's and other edifices, 295, 296; records as to pottery works in the city, marks and examples in various collections, 295-305; marks **398-429**.

Ventura di Mastro, art potter at Pesaro in 1462, 133, 144.

Vergilio, Maestro, art potter at Faenza, 263.

Verona, records of early potteries there, 312; mark **457**.

Verziera, Ant., art potter at Este in eighteenth century, 292.

Vezzi, a noble family of Venice, took part in porcelain works there in 1719, 305.

Viadana, maiolica said to have been made there in sixteenth century, 349.

Vicchii, Francesco, of Faenza, head of chief art pottery in that city in 1633, 249, 251, 269.

Vicenza, art pottery works there in eighteenth century, 349.

Viero, G. B., of Bassano, art potters at Nove in eighteenth and nineteenth centuries, 308, 309.

Vietri sul Mare, near Salerno, art pottery established there in sixteenth century, 344.

Vignola, Signor Giovanni, on maiolica of Piedmont, 323 n., 324; his list of artist potters of Savona, 331.

Vincenzio Andreoli, known as Maestro Cencio, son of Maestro Giorgio, referred to by

Piccolpasso, 63; works with his father, 158, 168, 169, 170.
 Vincenzo di Benedetto Gabelotto of Faenza, art potter at Venice in 1574, 269, 303.
 Vincenzo di Simon delle Selle, art potter at Bologna in 1549, 282.
 Vinovo, near Turin, a pottery established in Castello there under royal patronage in 1776, 325; mark 476.
 Vische, near Turin, porcelain made there in 1765, 325.
 Viterbo, pottery made there in early times and in sixteenth century, 238; marks 276, 277.
 Vitreous wares, *see* Siliceous wares.
 Volpato, Giovanni Trevisan, *detto*, the engraver, engaged in manufacture of porcelain and faïence in Rome in eighteenth century, 242; account of other members of the Volpato family, 243, 244; mark 284.

W.

Wallace Collection, 167; mark 101.
 Wallis, Henry, 'Notes on early Persian Lusted Wares' referred to, 6 n., 81, 82, 84, 86, 357; his researches at Fostat, 6, 82, 84.
 Walpole, Horace, maiolica at Strawberry Hill, 75; Gombroń ware of his day, 87.
 Warka, once supposed to be the ancient Ur of the Chaldees, glazed terra-cotta coffins found there, 6.

Weale, W. H. J., List of Ceramic Literature, 357.

Windsor, Royal collection at, design for border of a plate ascribed to school of Raffaello, 66.

X.

Xanto, Francesco, of Urbino, 35, 36; maiolica by him lusted at Gubbio, 171; pieces assigned to him and his pupils, 211-217; marks 193-209.

Z.

Zaffarino, painter on pottery at Ferrara in 1523, 287.

Zamora, pottery works there, 110.

Zavatinis, Joannes de, art potter at Pavia in 1596, 320.

Zener, Domenico, of Venice, maiolica signed by him dated 1568, 303; mark 415.

Zerbi, Pio and Annunziata, art potters at Pavia in eighteenth century, 321.

Zona (Giovanni) Maria, painter at Castel Durante, fine bowl signed by him dated 1508, 182, 255, 264; mark 152.

Zonan Antonio, art potter at Mantua in fifteenth century, 294.

Zuccherio, Taddeo, service painted after designs by him, 39, 203.

OXFORD: PRINTED AT THE CLARENDON PRESS
BY HORACE HART, PRINTER TO THE UNIVERSITY

20

Am 50.40 9/15

0.1



Fortnum, Charles Drury E.

Maiolica A historical treatise on the glazed and enamelled earthenwares of Italy, with marks and monograms also some notice of the Persian, Damascus, Rhodian, and Hispano-Moresque Wares With illustrations

Oxford 1896

4 Techn. 25 y

urn:nbn:de:bvb:12-bsb11796271-3